DAVID AARON

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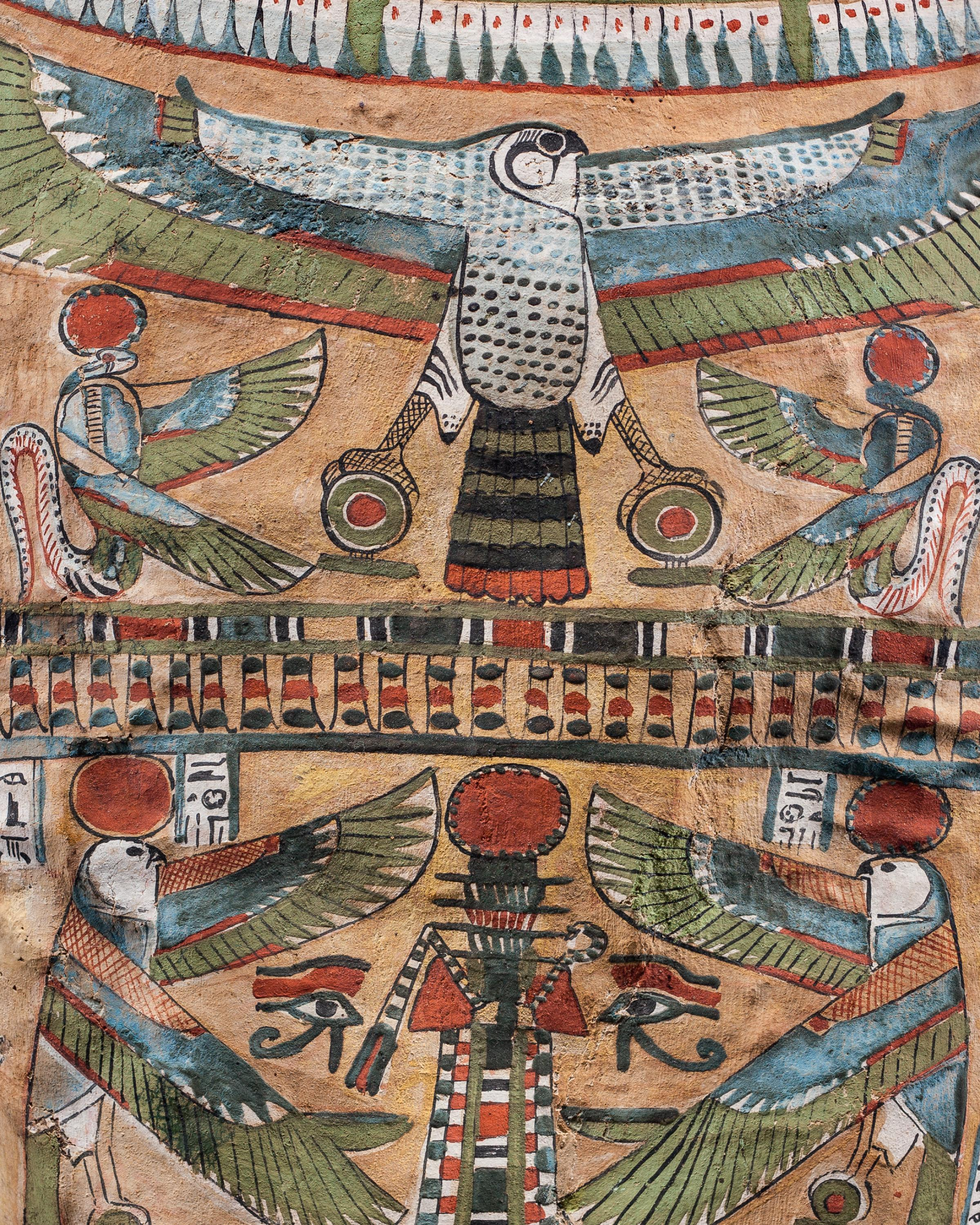

DAVID AARON

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LONDON | 2022

DAVID AARON

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We are pleased to announce our relocation to 25A Berkeley Square. The new gallery is located within the award-winning Grade II listed building, originally designed by Frank Verity in 1906 and recently redeveloped by Forme UK.

With over 4000 square feet and spaced over three floors, the new gallery is over twice the size of our former location at 22 Berkeley Square. The interior has been carefully arranged by architects Crawford & Grey into a space dedicated to the display of antiquities, as well as objects of natural history. The gallery has its own dedicated entrance via Jones street.

CONTENTS

8
1. STATUETTE OF A BABOON DEPICTING THE GOD THOTH
Egypt, Late Period, c. 750–332 BC

12
2. SHABTI FOR SENI-EM-IAH
Egypt, Second Intermediate Period–New Kingdom, XVII–XVIII Dynasty, 1550–1525 BC

16
3. HEAD OF A MAN
Yemen, c. 1st century BC

20
4. VIKING SWORD OF PETERSEN TYPE D
Europe, 9th century AD

26
AMLASH – INTRODUCTION

28
5. STEATOPYGOUS IDOL
Iran, 1st millennium BC

36
6. BULL RHYTON
Iran, 1st millennium BC

40
7. AMLASH BULL
Iran, 1st millennium BC

44
8. MONUMENTAL TORSO OF HERMES
Roman, 2nd century AD

50
9. CAMEO ENGRAVED WITH A HAND HOLDING AN EARLOBE
Roman, c. 4th century AD

54
10. INSCRIBED RHYTON IN THE SHAPE OF A RECLINING SAIGA ANTELOPE
Sasanian, 6th–7th century AD

58
THE NERVA-ANTONINE DYNASTY – INTRODUCTION

60
11. OVER LIFE-SIZE HEAD OF EMPEROR ANTONINUS PIUS
Roman, 138–61 AD

66
12. PORTRAIT BUST OF A MAN, POSSIBLY LUCIUS VERUS
Roman, c. 161–69 AD

70
13. THE RYEDALE ROMAN BRONZES
Romano-British, c. 43–410 AD

74
14. PORTRAIT HEAD OF FAUSTINA MINOR
Roman, 161–76 AD

78
15. TWO LURISTAN PINS
Iran, 9th–8th century BC

82
16. FRAGMENT OF THE ‘STANDARD INSCRIPTION’ OF ASHURNASIRPAL II
Nineveh, Reign of Ashurnasirpal II, 883–859 BC

86
17. FAYYUM PORTRAIT OF A WOMAN
Egypt, Roman period, c. 160–80 AD

92
18. COMPLETE ANTHROPOID CARTONNAGE COFFIN
Egypt, Early XXII Dynasty, 925–875 BC

98
19. PORTRAIT BUST OF A MAN
Roman, Trajan era, c. 100–120 AD

104
20. IMPORTANT GLASS BOWL, DISCOVERED IN 1849
Gallo-Roman, c. 4th–5th century AD

110
21. INSCRIBED ‘FUCENI’ FRAGMENT
Roman, c. 4th century AD

114
22. HEAD OF A DIGNITARY
Egypt, 19th–20th Dynasty, c. 1292–1069 BC

118
23. MAMLUK ENAMELLED GLASS BEAKER
Egypt or Syria, 13th century AD

124
24. UMAYYAD CAPITAL
Spain, 10th–11th century AD

128
25. EARTHENWARE STORAGE JAR WITH A TURQUOISE GLAZE
Iran or Iraq, Umayyad, 8th century AD

132
26. TRICERATOPS SKULL – ‘TRICERATOPS PRORSUS’
Maastrichtian, Late Cretaceous Period, 68-66 million years ago

1

STATUETTE OF A BABOON DEPICTING THE GOD THOTH

Egypt, Late Period, c. 750–332 BC
Limestone, H: 22.5 cm

PUBLISHED

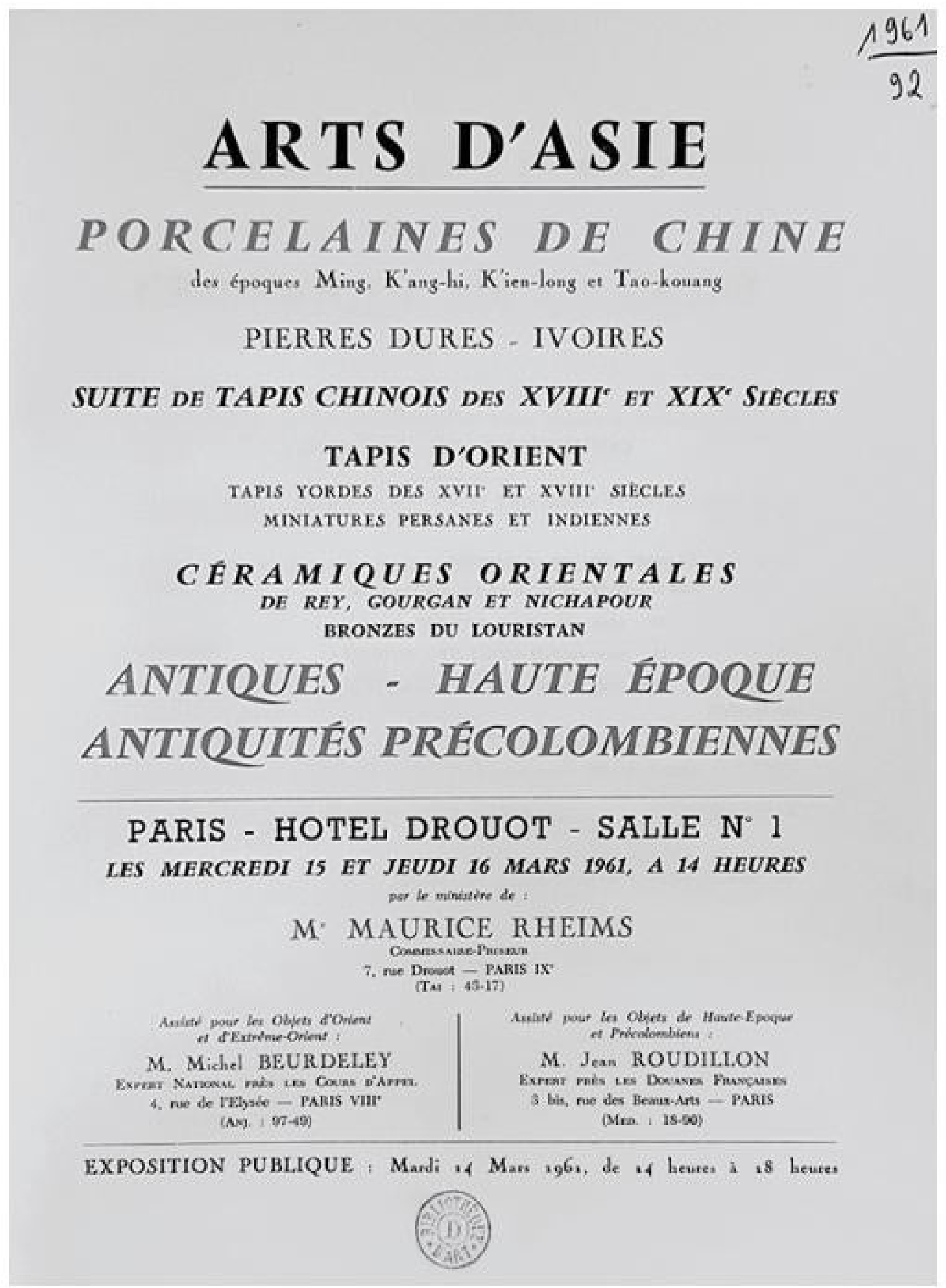
Art d'Asie- Antiques- Haute Epoque- Antiquités précolumbiennes, Hôtel Drouot, Paris, 15–16 March 1961, lot 214

PROVENANCE

Sold at: *Art d'Asie- Antiques- Haute Epoque- Antiquités précolumbiennes*, Hôtel Drouot, Paris, 15–16 March 1961, lot 214
Private Collection, kept in France, acquired from the above
Paris art market (accompanied by French cultural passport 219757)
ALR: S00213660

CONDITION

Excellent condition, intact with minor areas of slight staining to the surface.
With an old collection inventory label relating to Drouot sale (*16 III 61*).



1961
92

ARTS D'ASIE

PORCELAINES DE CHINE
des époques Ming, K'ang-hi, K'ien-long et Tao-kouang

PIERRES DURES - IVOIRES

SUITE DE TAPIS CHINOIS DES XVIIIe ET XIXe SIÈCLES

TAPIS D'ORIENT
TAPIS YORDES DES XVIIe ET XVIIIe SIÈCLES
MINIATURES PERSANES ET INDIENNES

CÉRAMIQUES ORIENTALES
DE REY, GOURGAN ET NICHAPOUR
BRONZES DU LOURISTAN

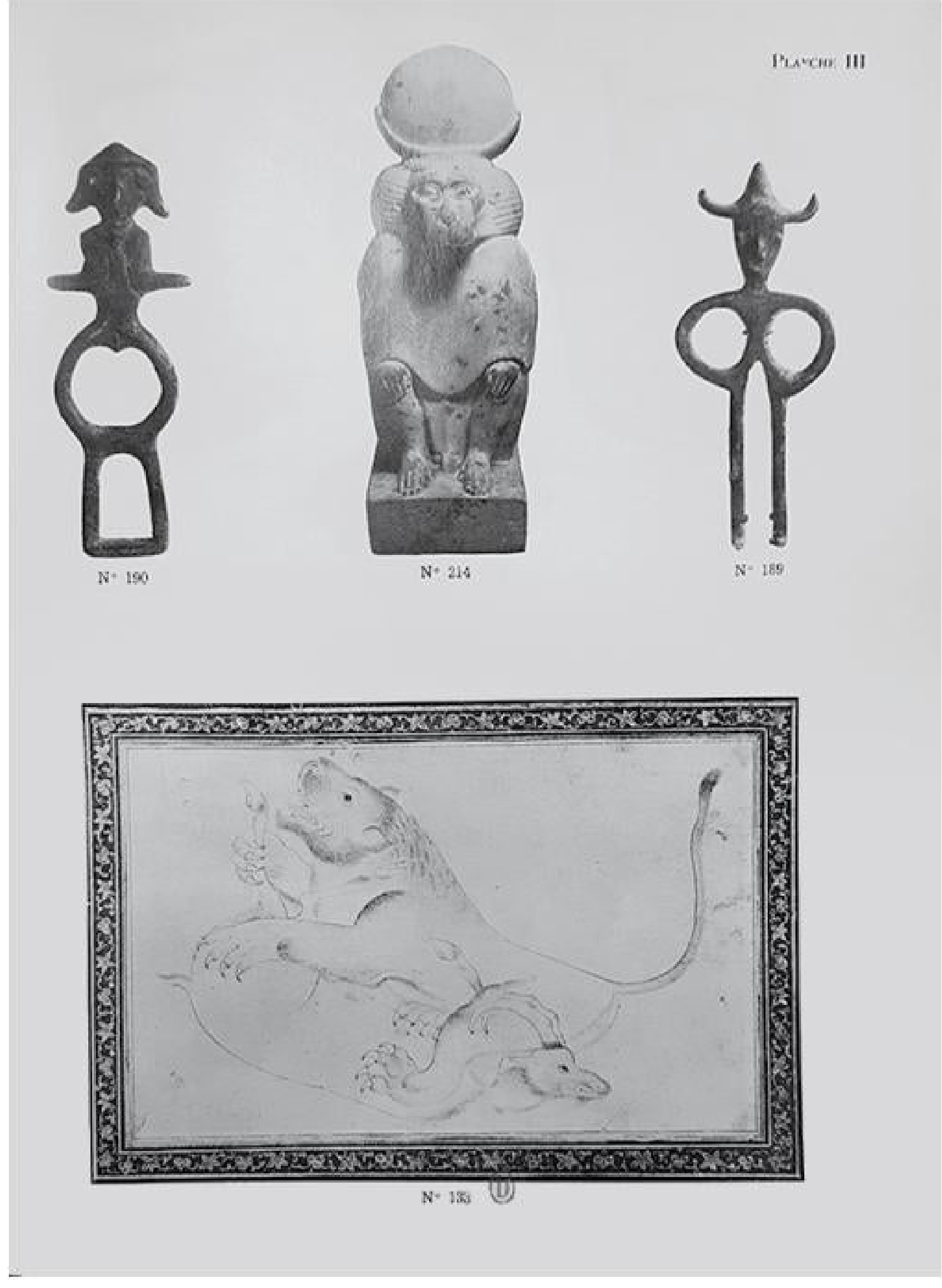
ANTIQUES - HAUTE ÉPOQUE
ANTIQUITÉS PRÉCOLOMBIENNES

PARIS - HOTEL DROUOT - SALLE No 1
LES MERCREDI 15 ET JEUDI 16 MARS 1961, A 14 HEURES
par le ministère de :
Me MAURICE RHEIMS
Commissaire-Priseur
7, rue Drouot — PARIS IXe
(Tai : 45-17)

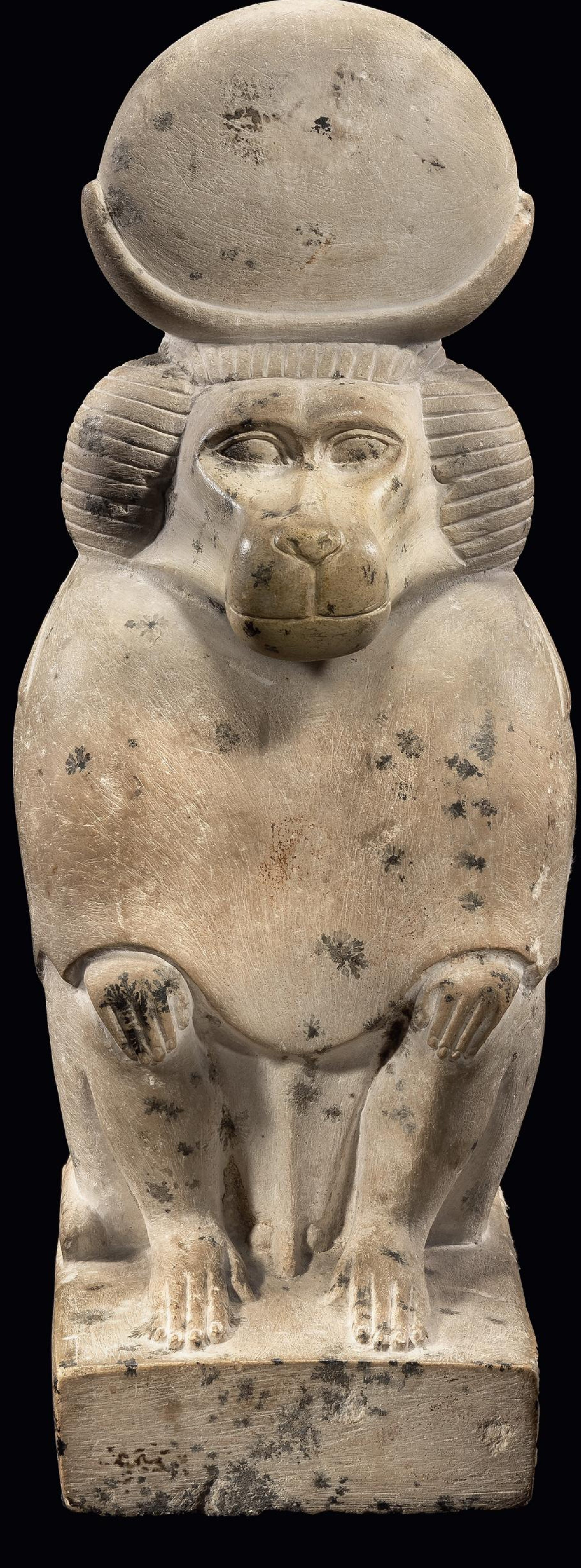
Assisté pour les Objets d'Orient et d'Extrême-Orient :
M. Michel BEURDELEY
Expert National près les Cours d'Appel
4, rue de l'Elysée — PARIS VIIIe
(Anj. : 97-49)

Assisté pour les Objets de Haute-Epoque et Précolombiens :
M. Jean ROUDILLON
Expert près les Douanes Françaises
3 bis, rue des Beaux-Arts — PARIS
(Med. : 18-90)

EXPOSITION PUBLIQUE : Mardi 14 Mars 1961, de 14 heures à 18 heures



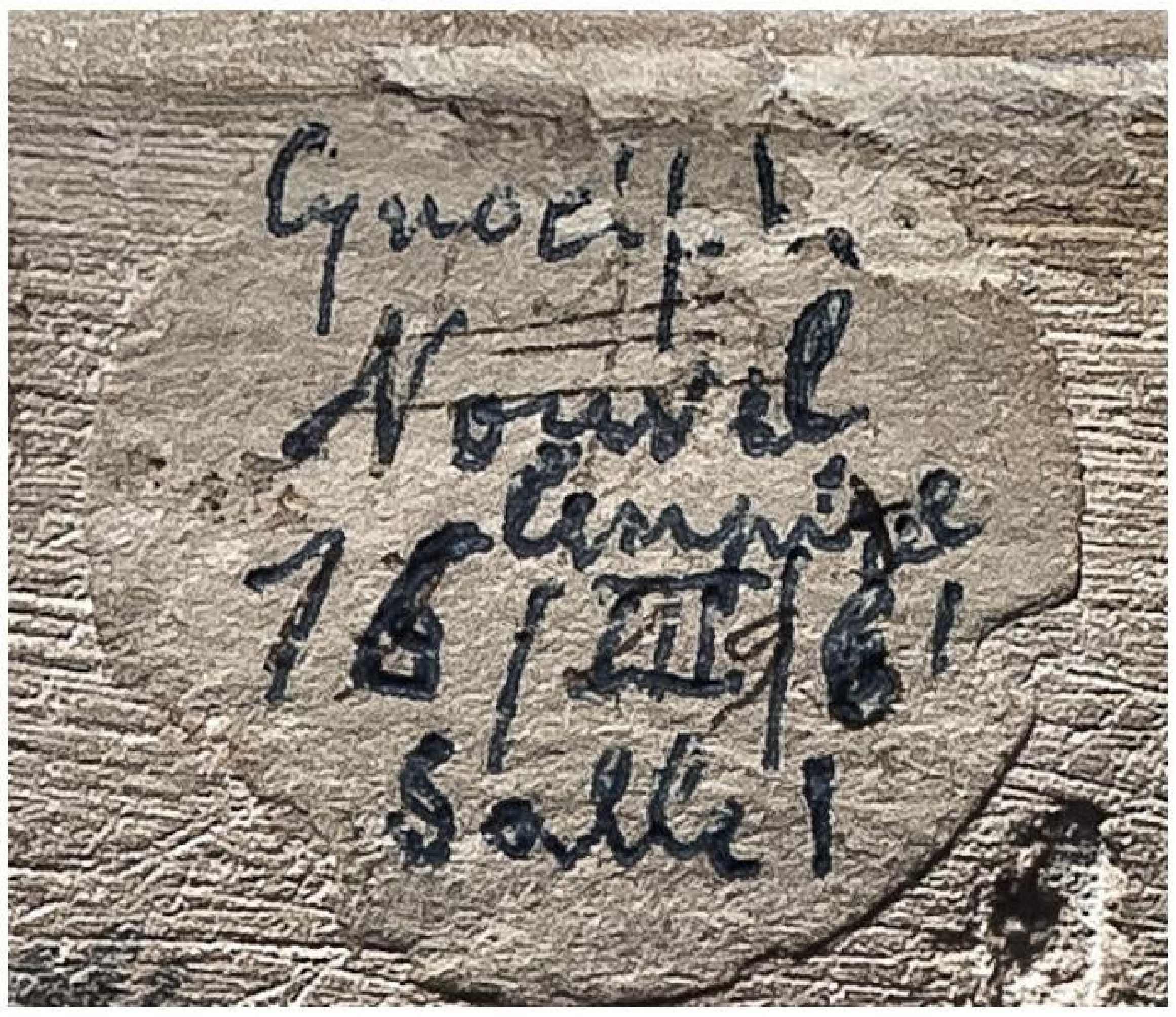
1961



A small-scale statuette of a baboon, crouched on an integral base with paws resting on its knees, crowned with a lunar disc. The mane has been modified to resemble a wig and the thick fur around its shoulders has been similarly anthropomorphized into a smooth cape. The tail curls neatly round to the right.

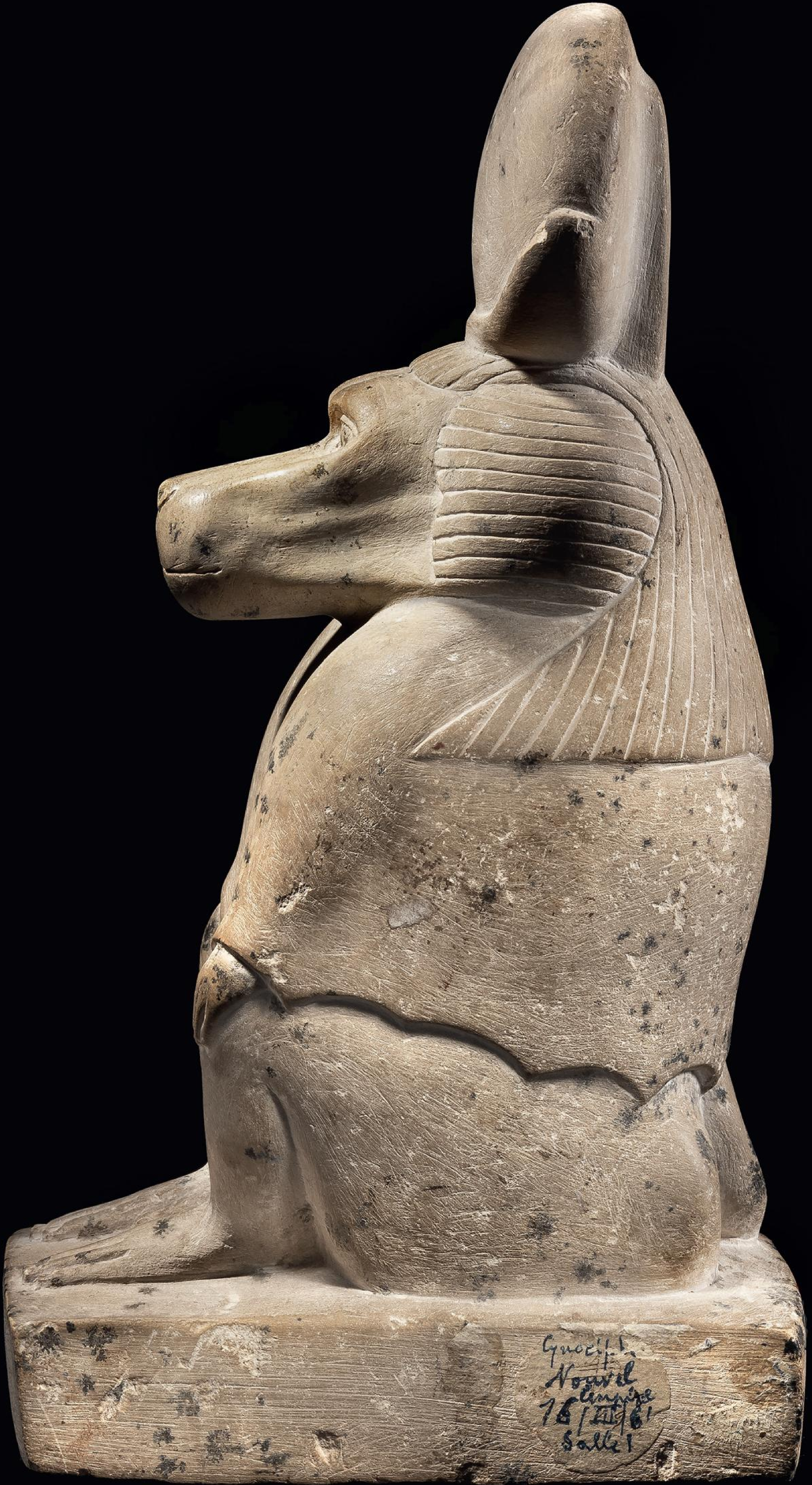
The baboon was sacred to the ancient Egyptians as a manifestation of the god Thoth, and baboon imagery is common to Egyptian art, being found in wall paintings, reliefs, statues and amulets. The cape suggests the baboon is a male Hamadryas baboon, which is characterized by a thick mantle of fur around its neck and is often represented in Egyptian art, leading to its second name, the 'sacred baboon'.

Thoth was a moon deity, the god of reckoning, of learning, and of writing. He is most often depicted as a human man with the head of an ibis, but also as a baboon. The lunar disk crowning the baboon here refers to Thoth's role as a moon deity. His main sanctuary was at Khmunu (Hermopolis; modern Al-Ashm nayn) in Upper Egypt, where many thousands of mummified baboons and ibis have been found.



Cynocéph.
Nouvel
Empire
16/III/61
Salle 1

Inventory label relating to Drouot sale (16 III 61)


Cynocéph.
Nouvel Empire
18/XII/61
Salle 1

2

SHABTI FOR SENI-EM-IAH

Egypt, Second Intermediate Period–New Kingdom, XVII–XVIII Dynasty, 1550–1525 BC
Limestone, H: 32.7 cm, W: 7 cm

PUBLISHED

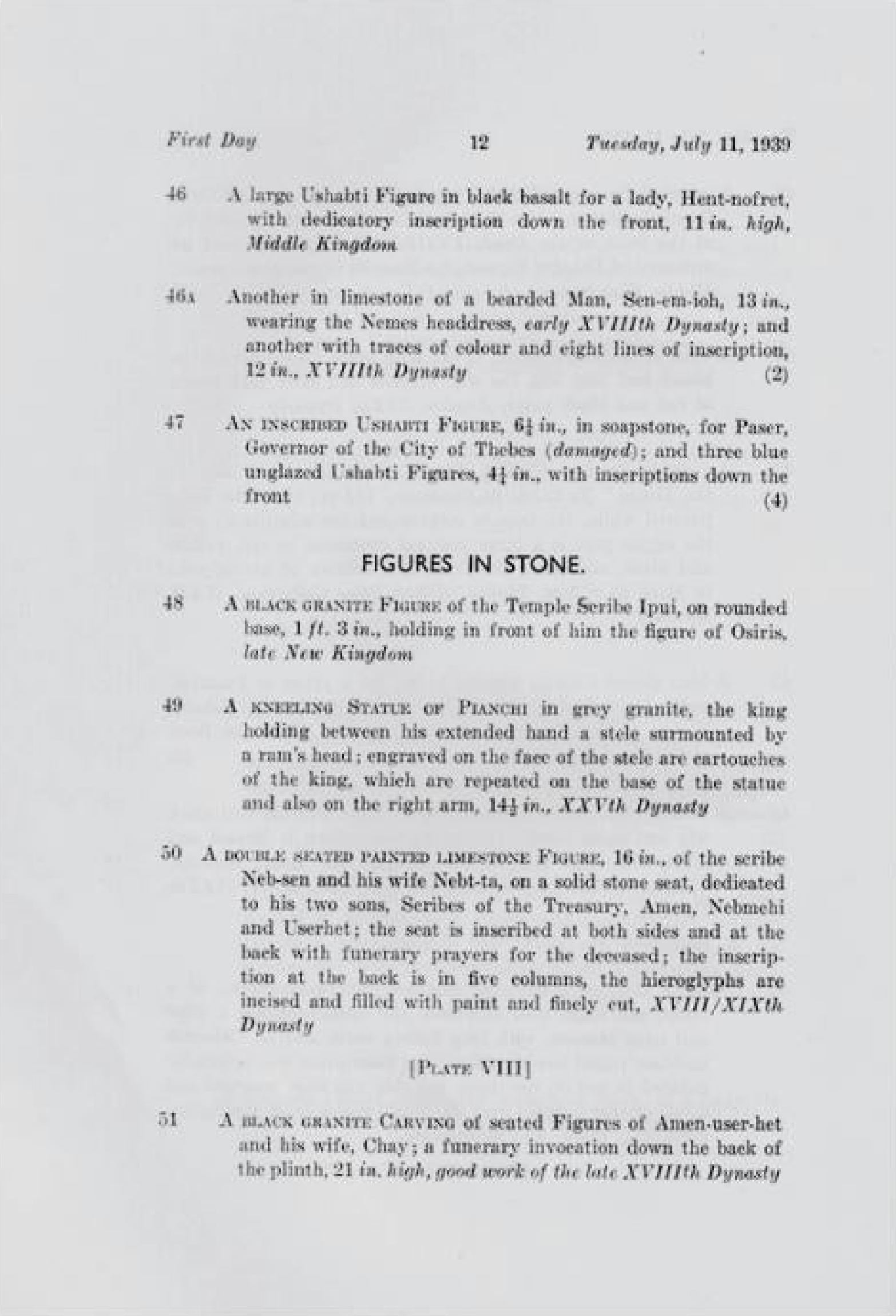
The Property of William Randolph Hearst, Sotheby & Co., London, 11–12 July 1939, lot 46A
Fine Antiquities and Pre-Columbian Works of Art, Harmer Rooke / Malter, New York, 3 May 1978, lot 95A

PROVENANCE

Previously in the Private Collection of Mr William Randolph Hearst (1863–1951), New York and California, from at least 1939
Sold at: The Property of William Randolph Hearst, Sotheby & Co, London, 11–12 July 1939, lot 46A
With Spink & Son, London, probably during the 1950s/1960s (photographed)
With J.J. Klejman (1906–1995), 982 Madison Avenue, New York, from at least 1967
Private Collection, New York, acquired from the above, 1967 (accompanied by notarized affidavit)
Sold at Antiquities, Christie's, New York, 28 October 2019, lot 449
Private Collection, USA, acquired from the above sale
ALR: S00212661

CONDITION

In excellent condition with very minor surface restoration,
mounted on an old William Randolph Hearst collection base.



First Day 12 *Tuesday, July 11, 1939*

46 A large Ushabti Figure in black basalt for a lady, Hent-nofret, with dedicatory inscription down the front, 11 *in. high, Middle Kingdom*

46A Another in limestone of a bearded Man, Sen-em-ioh, 13 *in.*, wearing the Nemes headdress, *early XVIIIth Dynasty*; and another with traces of colour and eight lines of inscription, 12 *in.*, *XVIIIth Dynasty* (2)

47 An inscribed Ushabti Figure, 6½ *in.*, in soapstone, for Paser, Governor of the City of Thebes (*damaged*); and three blue unglazed Ushabti Figures, 4½ *in.*, with inscriptions down the front (4)

FIGURES IN STONE.

48 A black granite Figure of the Temple Scribe Ipui, on rounded base, 1 *ft.* 3 *in.*, holding in front of him the figure of Osiris, *late New Kingdom*

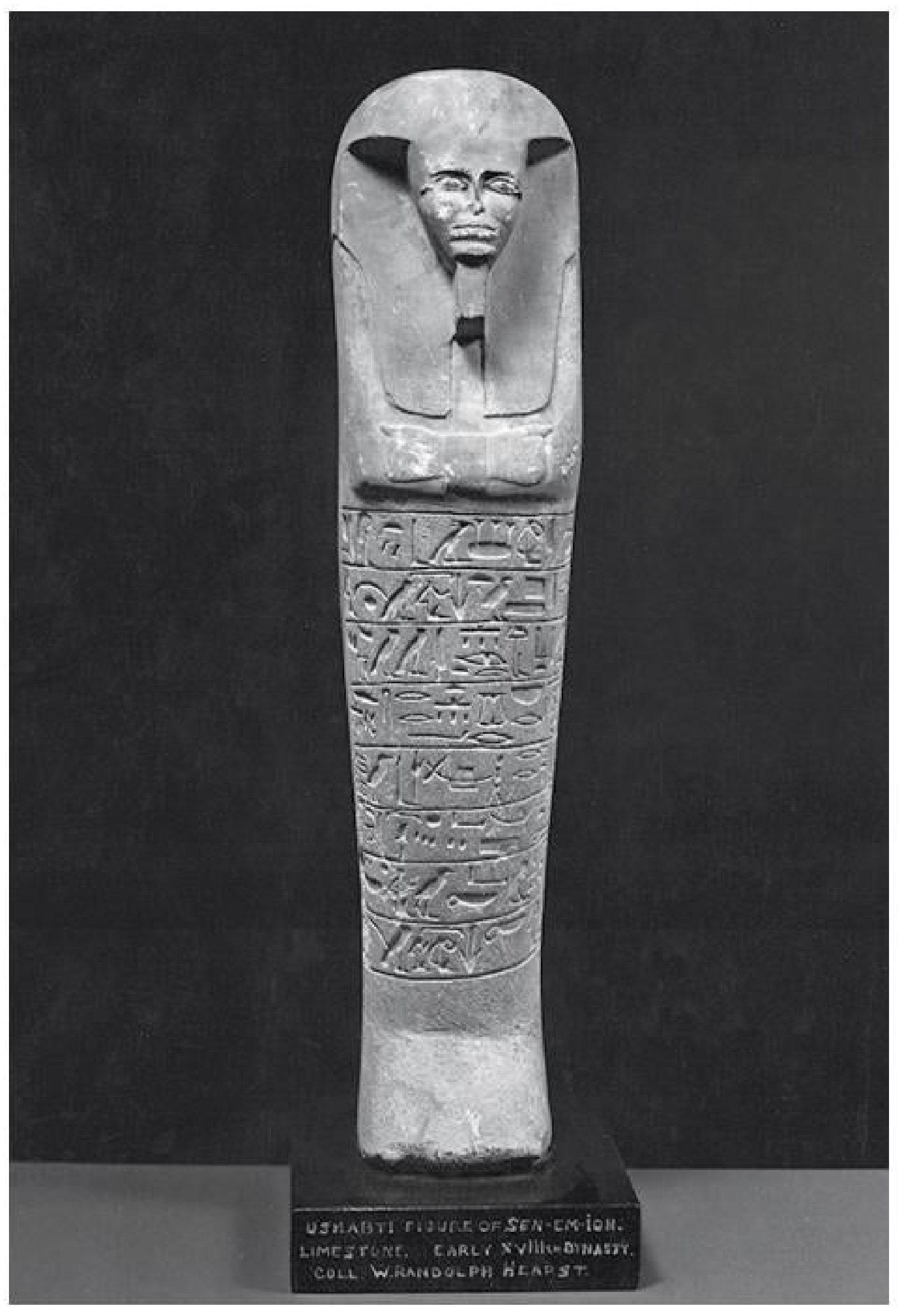
49 A kneeling Statue of Pianchi in grey granite, the king holding between his extended hand a stele surmounted by a ram's head; engraved on the face of the stele are cartouches of the king, which are repeated on the base of the statue and also on the right arm, 14½ *in.*, *XXVth Dynasty*

50 A double seated painted limestone Figure, 16 *in.*, of the scribe Neb-sen and his wife Nebt-ta, on a solid stone seat, dedicated to his two sons, Scribes of the Treasury, Amen, Nebmehi and Userhet; the seat is inscribed at both sides and at the back with funerary prayers for the deceased; the inscription at the back is in five columns, the hieroglyphs are incised and filled with paint and finely cut, *XVIII/XIXth Dynasty*

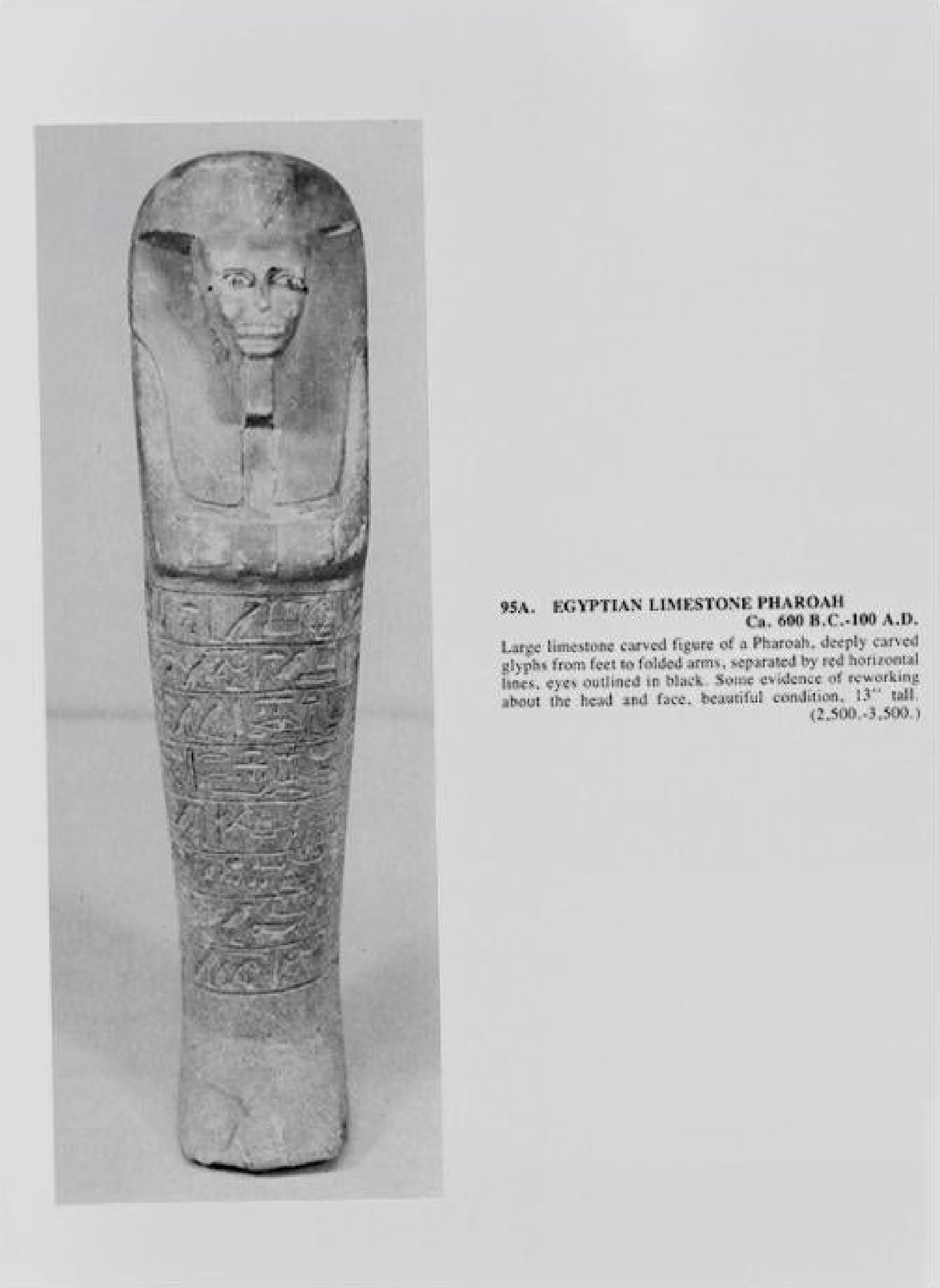
[Plate VIII]

51 A black granite Carving of seated Figures of Amen-user-het and his wife, Chay; a funerary invocation down the back of the plinth, 21 *in. high, good work of the late XVIIIth Dynasty*

1939


USHABTI FIGURE OF SEN-EM-IOH.
LIMESTONE, EARLY XVIIIth DYNASTY.
COLL. W.RANDOLPH HEARST.

1950s–1960s



95A. EGYPTIAN LIMESTONE PHAROAH
Ca. 600 B.C.-100 A.D.

Large limestone carved figure of a Pharoah, deeply carved glyphs from feet to folded arms, separated by red horizontal lines, eyes outlined in black. Some evidence of reworking about the head and face, beautiful condition, 13" tall. (2,500.-3,500.)

1978

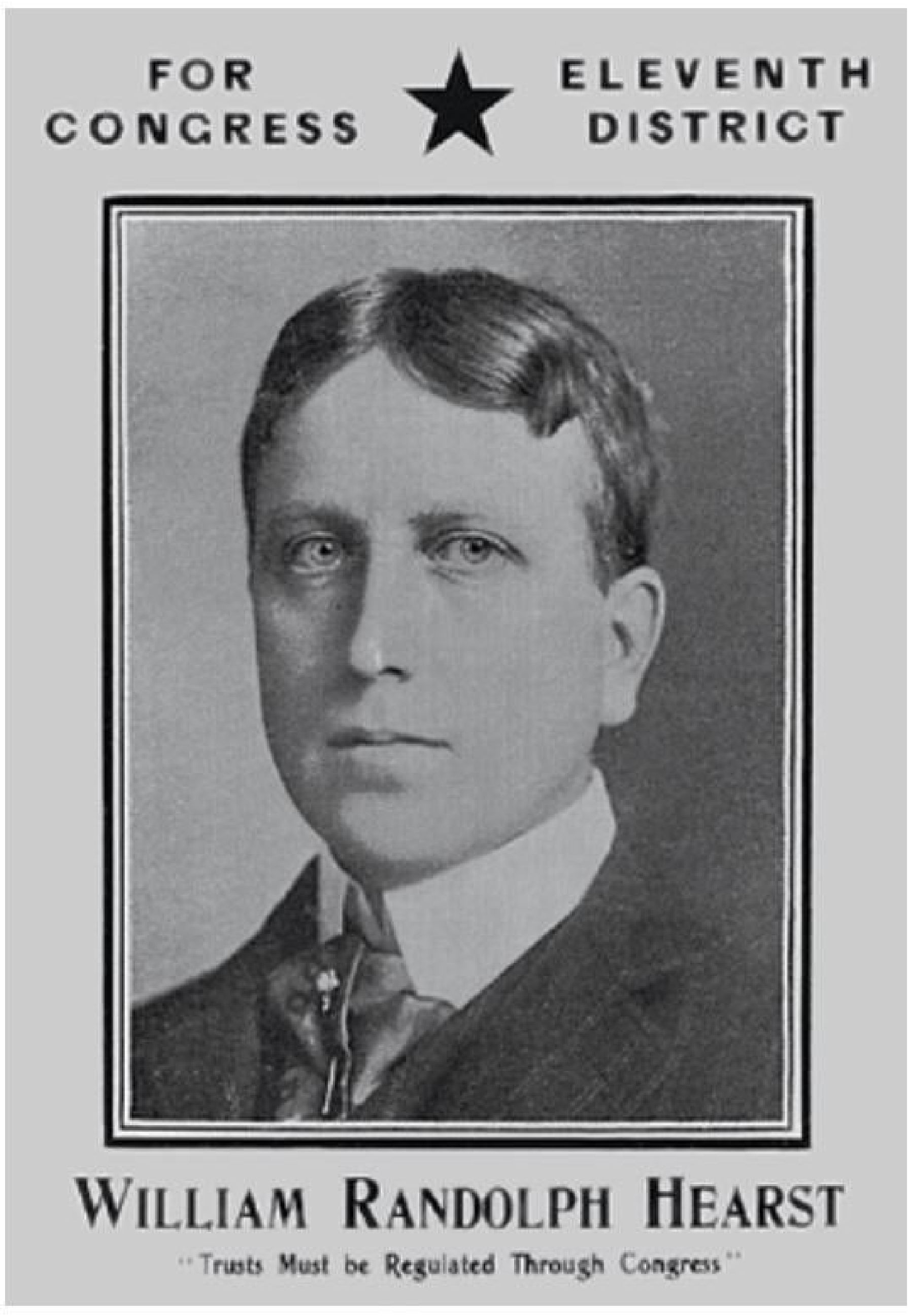
Carved from high-quality limestone, this shabti represents a figure in mummiform. The style and nemes headdress reflect the association of the owner, Seni-em-Iah, with the funerary deity Osiris, and the shabti formula inscribed on the body is an early example of text drawn from Chapter 6 of the Book of the Dead, a magical formula dedicated to the shabti funeral figurines that were an important part of the Egyptian burial inventory. Horizontal bands of hieroglyphic text run down the lower half of the body and give the name of the owner, 'Seni-em-Iah', whilst a vertical line of text reads, "It is his brother who makes his name to live, Pa-kem", giving the name of the donor as the deceased's brother, Pa-Kem. A seated limestone statuette in Dublin (acc. no. 30/002) bearing an inscription naming a priest of Khonsu called Sen-em-Iah more than likely belonged to the same man as the present shabti figure, dating as it must stylistically to the transition between the 17th and 18th Dynasty.

The unique stylization and angular treatment reflect the decoration of elite rishi-type coffins of the late 17th Dynasty, including the coffin of King Kamose in Cairo (G. Daressy, 'Le cercueil du roi Kames', *ASAE* 9, pp. 61–3, pl. 9) and the coffin of a noblewoman found by Petrie at Sheikh Abd el-Qurna, now in Edinburgh (acc. no. 1909.527.1). In particular, the nearly horizontal treatment of the wings of the nemes headdress and angular, serious nature of the face are reflected in these and other 17th Dynasty wooden coffins.

During the 17th Dynasty most shabtis were simple 'stick shabtis' created from slim pieces of wood, therefore this limestone shabti is somewhat unusual. However, the use of the downturned moon symbol in the name of 'Seni-em-Iah' indicates that the shabti's inscription dates to the end of the reign of Ahmose, following the reunification of Egypt (i.e., after years 18-22 of the reign), as documented extensively by C. Vandersleyen (*Les guerres d'Amosis, fondateur du Nouvel Empire*). It is possible the carving of the shabti and the inscription were done at different times.

NOTE ON THE PROVENANCE

William Randolph Hearst (1863–1951) was born on April 29th, 1863, in San Francisco, California, the only child of George and Phoebe Hearst. His father, a wealthy man as a result of relentless work and creativity in his various mining interests, allowed young William the opportunity to see and experience the world as few do.



William Randolph Hearst (1863–1951)

Citizen Kane, released in 1941

In 1903, Mr Hearst married Millicent Willson in New York City. The couple had five sons together during their marriage: George, William Randolph Jr., John and twins Randolph and David. Their honeymoon drive across the European continent inspired Mr. Hearst to launch his first magazine, *Motor*. *Motor* became the foundation for another publishing endeavour that is still known as Hearst Magazines.

Hearst's interest in politics led him to election to the United States House of Representatives as a Congressman from New York in 1902. Re-elected in 1904, he unsuccessfully pursued the New York Governorship in 1906.

In the 1920s he started one of the first print-media companies to enter radio broadcasting. Hearst was a major producer of movie newsreels with his company Hearst Metrotone News, and is widely credited with creating the comic strip syndication business. His King Features Syndicate today is the largest distributor of comics and text features in the world. In his career, William Hearst produced over 100 films including *The Perils of Pauline*, *The Exploits of Elaine* and *The Mysteries of Myra*. In the 1940s he was an early pioneer of television.

In addition to his brilliant business endeavours, Mr Hearst amassed a vast and impressive art collection that included American paintings, European Old Master paintings and sculptures, tapestries, oriental rugs, Greek, Roman and Egyptian antiquities, silver, furniture and historic ceilings. Hearst began selling some of his art collection in the mid 1930s to help relieve the debt burden he had suffered from the Great Depression.

It is strongly believed that the main character Charles Foster Kane in Orson Wells's film *Citizen Kane* (1941) is based on Hearst. Hearst was enraged at the idea of *Citizen Kane* being a thinly disguised and very unflattering portrait of him and used his massive influence and resources to prevent the film from being released – all without even having seen it. Welles and the studio RKO Pictures resisted the pressure but Hearst and his Hollywood friends ultimately succeeded in forcing theatre chains to limit showings of *Citizen Kane*, resulting in only moderate box-office numbers and seriously impairing Wells's career prospects. Despite Hearst's efforts, however, the film is widely considered one of the greatest of all time.

3

HEAD OF A MAN

Yemen, c. 1st century BC
Alabaster, H: 14 cm

PUBLISHED

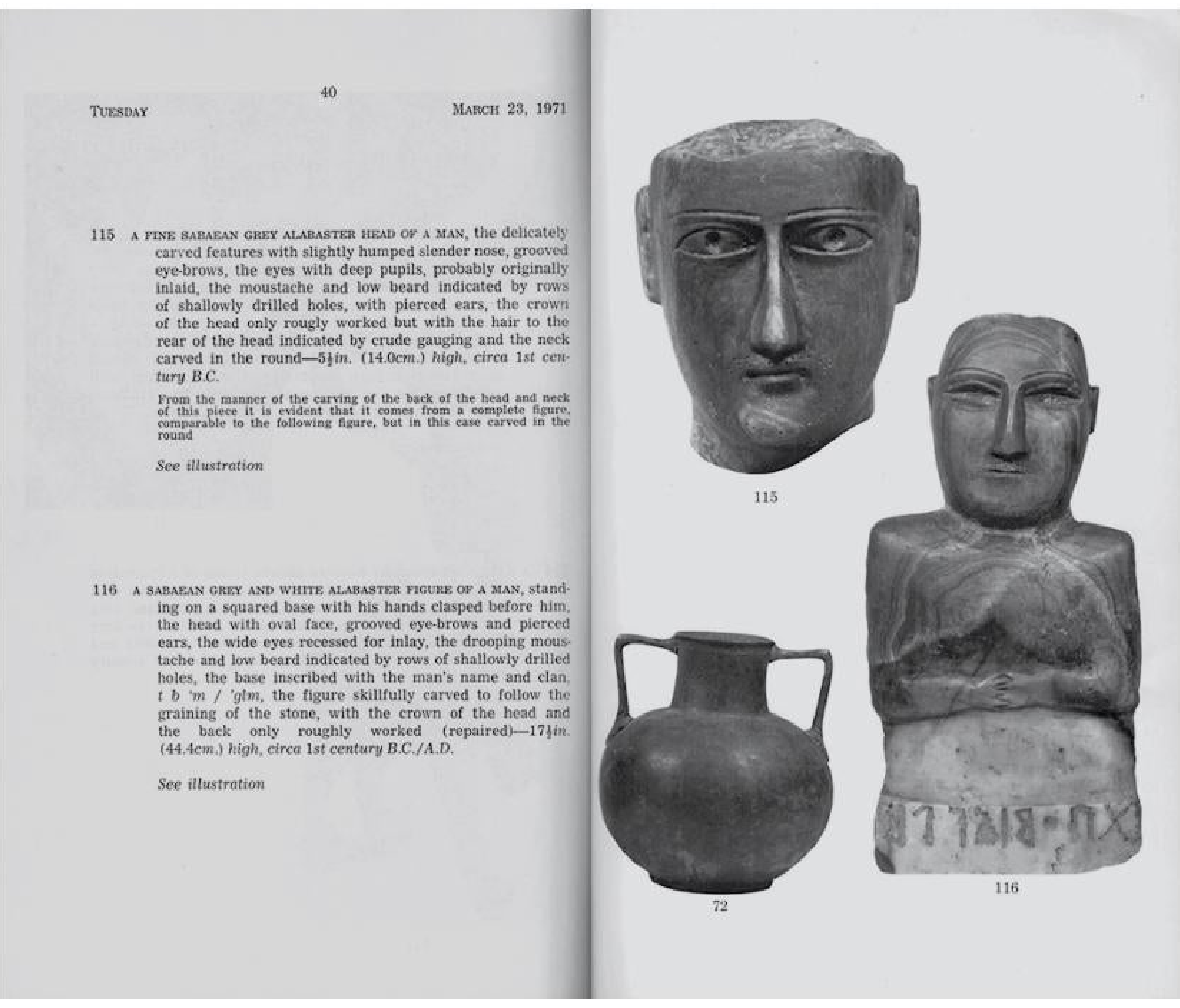
Classical, Egyptian and Western Asiatic Antiquities, Christie's, London, 23 March 1971, lot 115

PROVENANCE

Said to have come from Al-Jubah / South of Marib in South Arabia
Previously in the Private Collection of a Gentleman, from at least 1971
Sold at: *Classical, Egyptian and Western Asiatic Antiquities*, Christie's, London, 23 March 1971, lot 115
With G.F., London, acquired from the above sale (inventory no. GF21322)
ALR: S00206309

CONDITION

Excellent condition, restoration to a crack on the left side of face.
Environmental discolouring to the surface obtained in antiquity.



TUESDAY 40 MARCH 23, 1971

115 A FINE SABAEAN GREY ALABASTER HEAD OF A MAN, the delicately carved features with slightly humped slender nose, grooved eye-brows, the eyes with deep pupils, probably originally inlaid, the moustache and low beard indicated by rows of shallowly drilled holes, with pierced ears, the crown of the head only rougly worked but with the hair to the rear of the head indicated by crude gauging and the neck carved in the round—5½*in.* (14.0*cm.*) *high, circa* 1st *century B.C.*

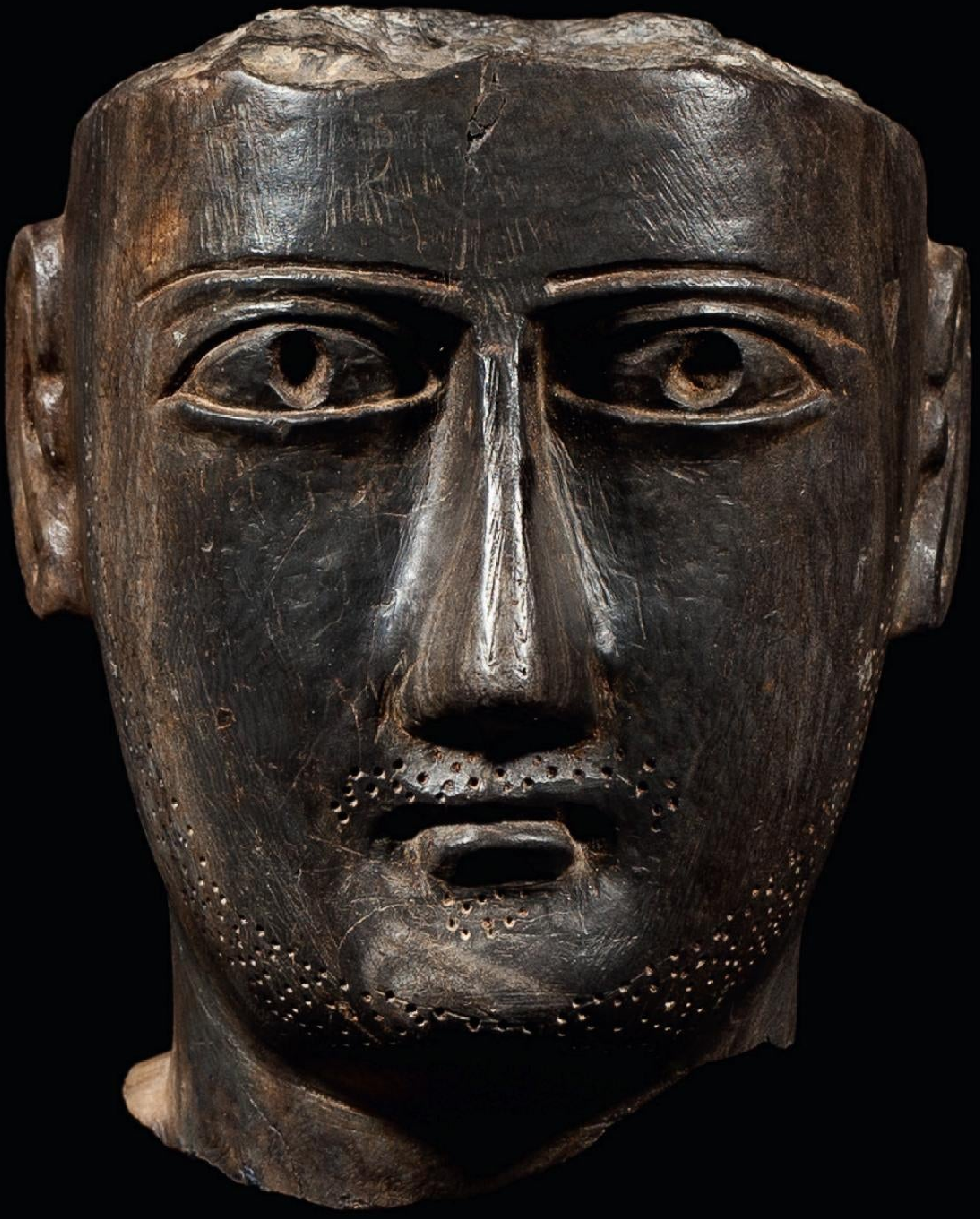
From the manner of the carving of the back of the head and neck of this piece it is evident that it comes from a complete figure, comparable to the following figure, but in this case carved in the round

See illustration

116 A SABAEAN GREY AND WHITE ALABASTER FIGURE OF A MAN, standing on a squared base with his hands clasped before him, the head with oval face, grooved eye-brows and pierced ears, the wide eyes recessed for inlay, the drooping moustache and low beard indicated by rows of shallowly drilled holes, the base inscribed with the man's name and clan, *t b 'm / 'glm*, the figure skillfully carved to follow the graining of the stone, with the crown of the head and the back only roughly worked (repaired)—17½*in.* (44.4*cm.*) *high, circa* 1st *century B.C./A.D.*

See illustration

1971

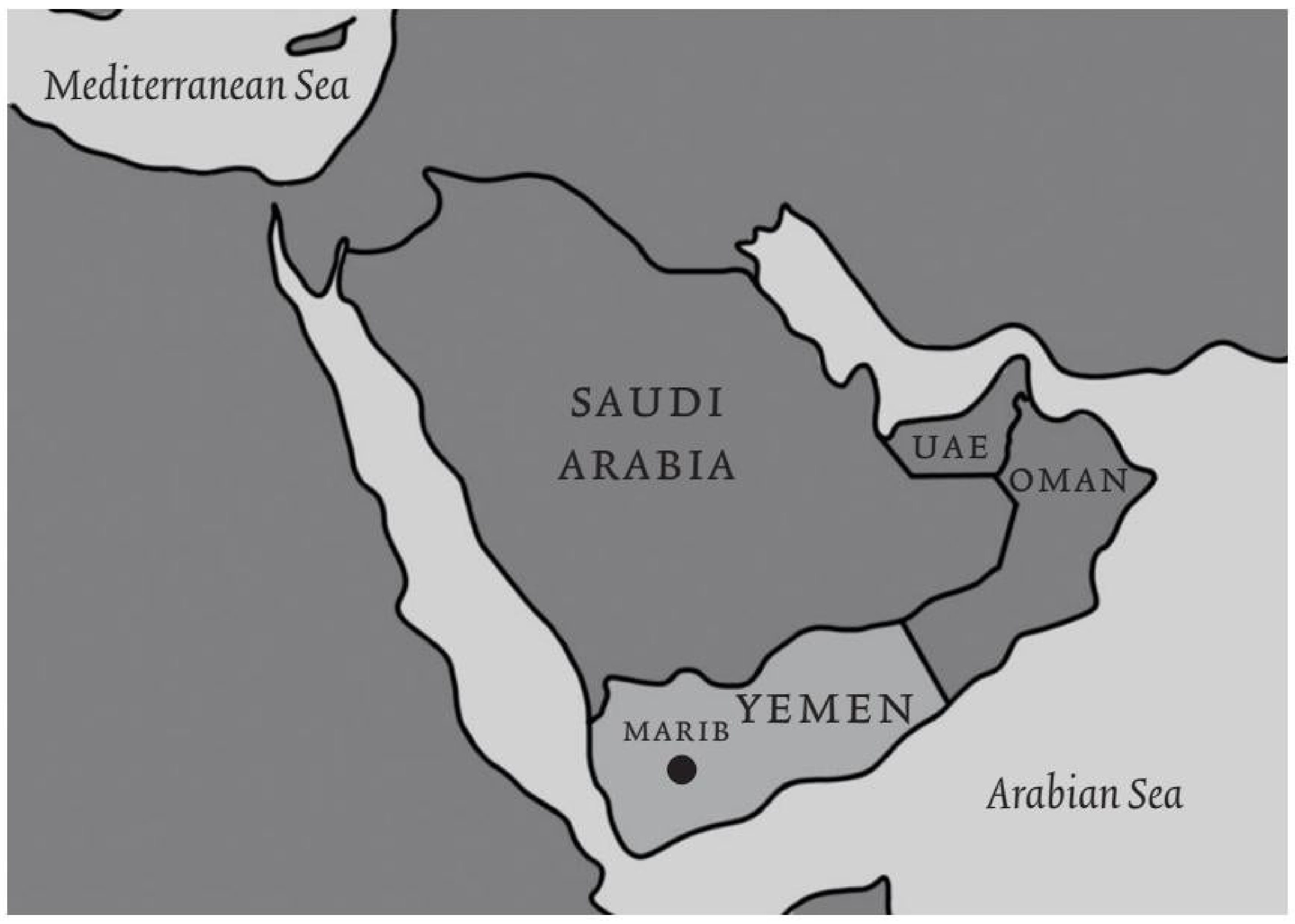


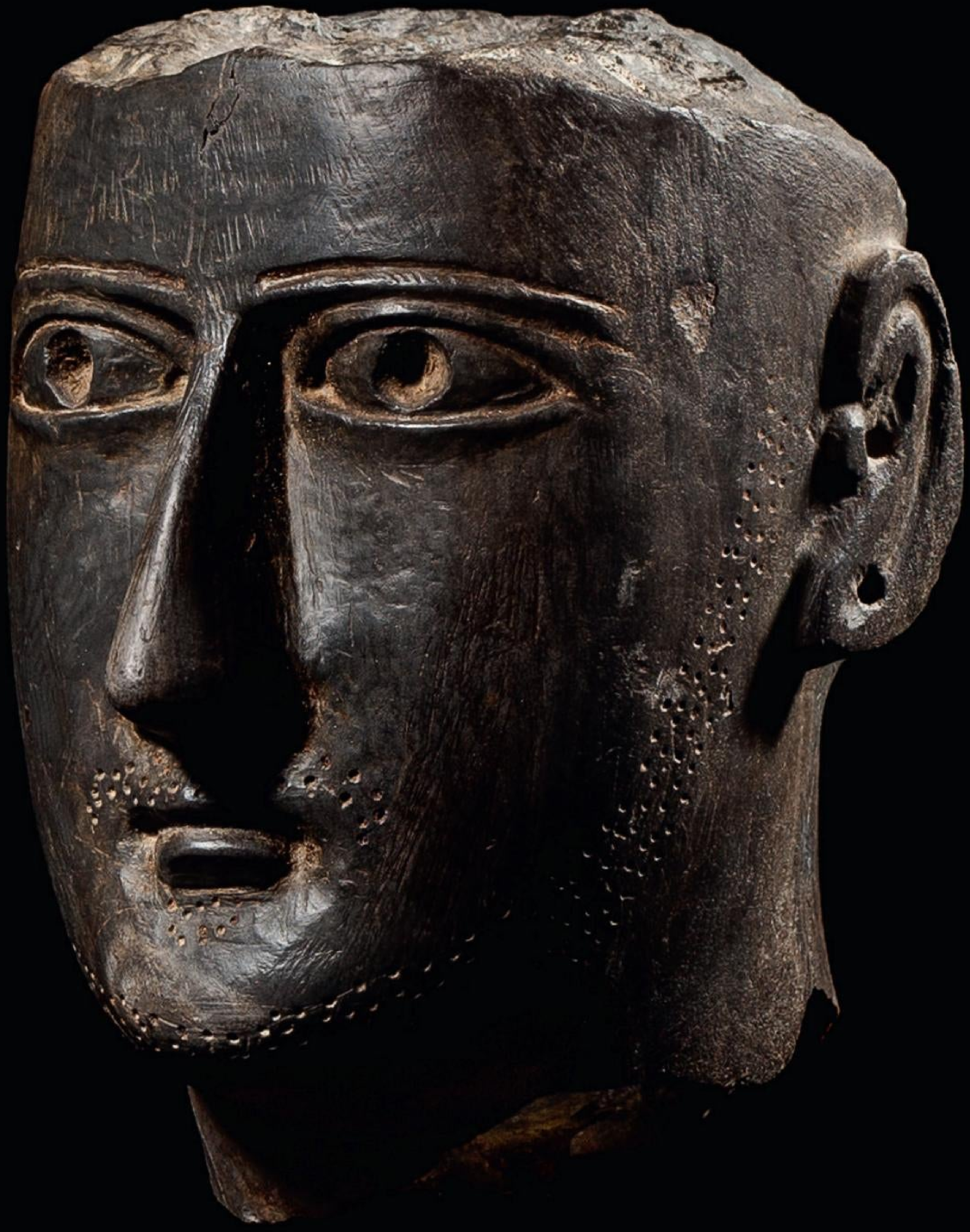
The clearly carved features with a slightly humped, slender nose, grooved eyebrows, the eyes with deep pupils, probably originally inlaid, the moustache and low beard indicated by rows of shallowly drilled holes, with pierced ears, the crown of the head only roughly worked but with the hair to the rear of the head indicated by crude gauging and the neck carved in the round.

From the manner of the carving of the back of the head and neck of this sculpture it is evident that it comes from a complete figure.

The most striking element of this piece is the natural dark surface the alabaster has acquired over centuries, possibly through exposure to weather elements or smoke. The resulting effect is unique among the many other white to yellow alabaster heads found in the region. It can be presumed this head is an example of funerary art from the Southern Arabian kingdoms of the legendary Arabia Felix (or ancient Yemen). Steles and statuettes such as this one were placed in temples in memory of the dead, used as grave markers, or as part of a larger alabaster structure.

Southern Arabia was legendary for its spices, in particular the highly prized frankincense, and precious stones, and was thought in antiquity to be a mysterious, distant land flowing with fabulous riches : Horace wrote in his Ode I, 29, "O Iccius, do you long for the wonderful treasures of the Arabs?". The spice trade enabled this agricultural civilization to secure wealth and to flourish, with the development of an advanced irrigation system, the construction of colossal buildings and the invention of the South Arabian script.





4

VIKING SWORD OF PETERSEN TYPE D

Europe, 9th century AD
Iron, L: 73 cm (blade), 88.7 cm (overall)

PUBLISHED

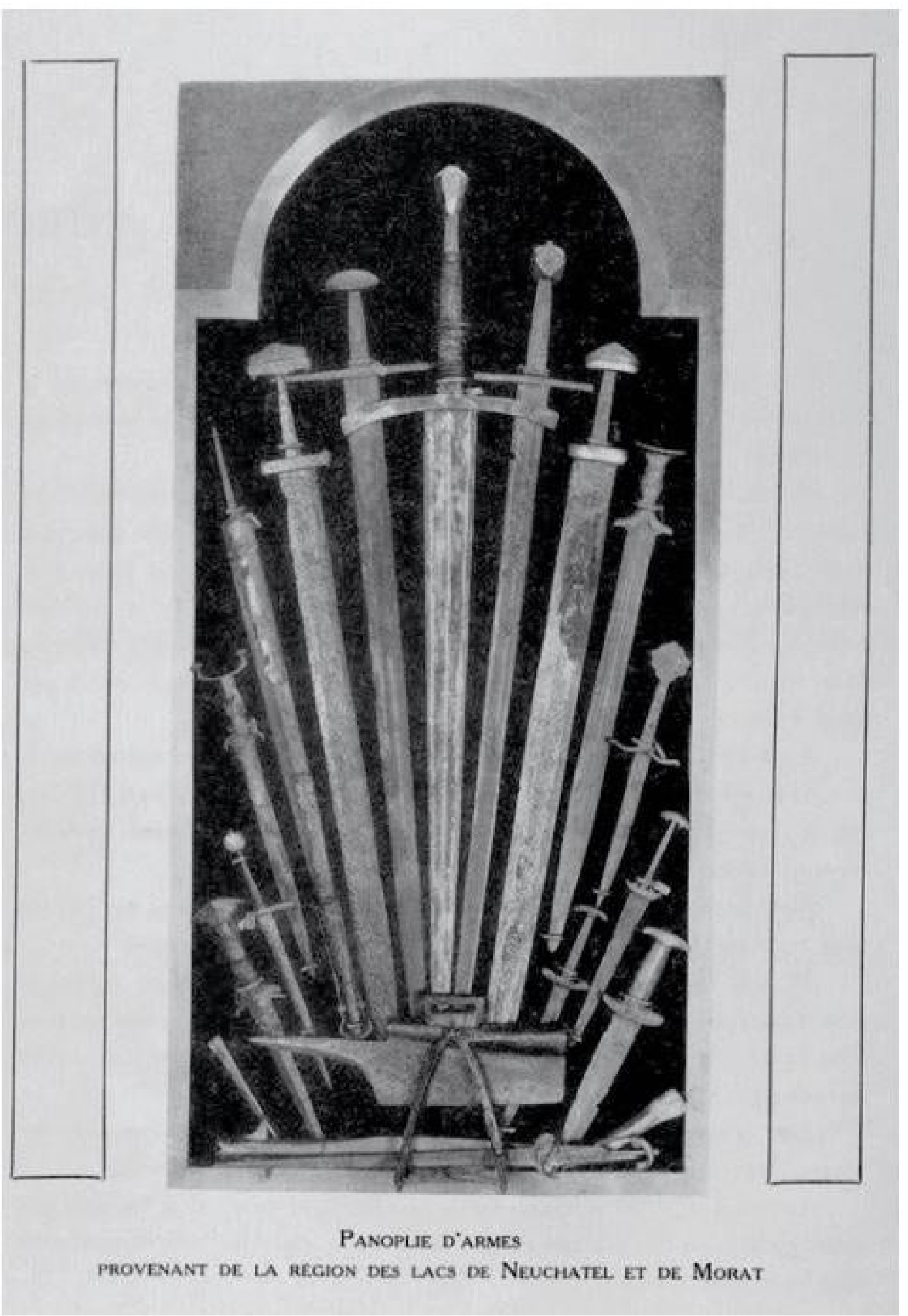
Jean Boissonas, *Armes Ancienne de la Suisse: Collection Charles Boissonas*, 1910, p. 18, no. 107, pl. XXV
Ada Bruhn Hoffmeyer, Gammelt Jern, *E.A. Christensens Våbensamling*, Copenhagen, 1968, no. 29, fig. 13
Antiques Arms & Armour including Items from the E.A. Christensen Collection, Bonhams, London, 28 November 2012, lot 57

PROVENANCE

Found in 1887 in the mouth of the River Thielles, a tributary of the Neuenburgersee, Switzerland
Private Collection of State Councillor Charles Boissonnas (1832–1912), Switzerland
Thence by descent to his son Jean Boissonnas (1867–1951), Switzerland
E.A. Christensen (1893–1969) Collection, Denmark
Thence by descent
Sold at: *Antiques Arms & Armour including Items from the E.A. Christensen Collection*, Bonhams, London, 28 November 2012, lot 57
London art market, acquired from the above sale
Paris art market, acquired from the above (Accompanied by French cultural passport 146214)
ALR: S0071207

CONDITION

In excavated condition.



Panoplie d'armes
provenant de la région des lacs de Neuchatel et de Morat

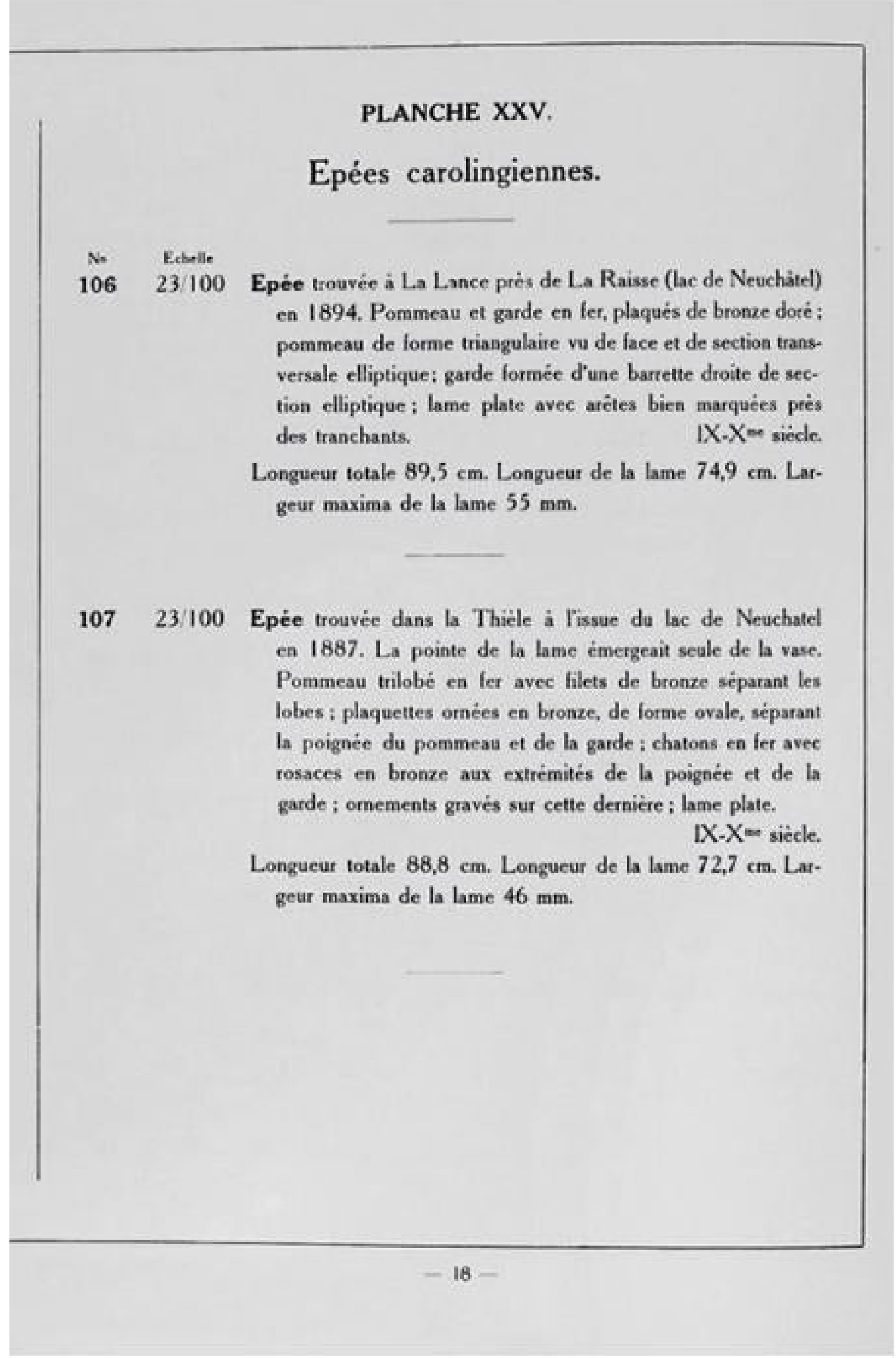


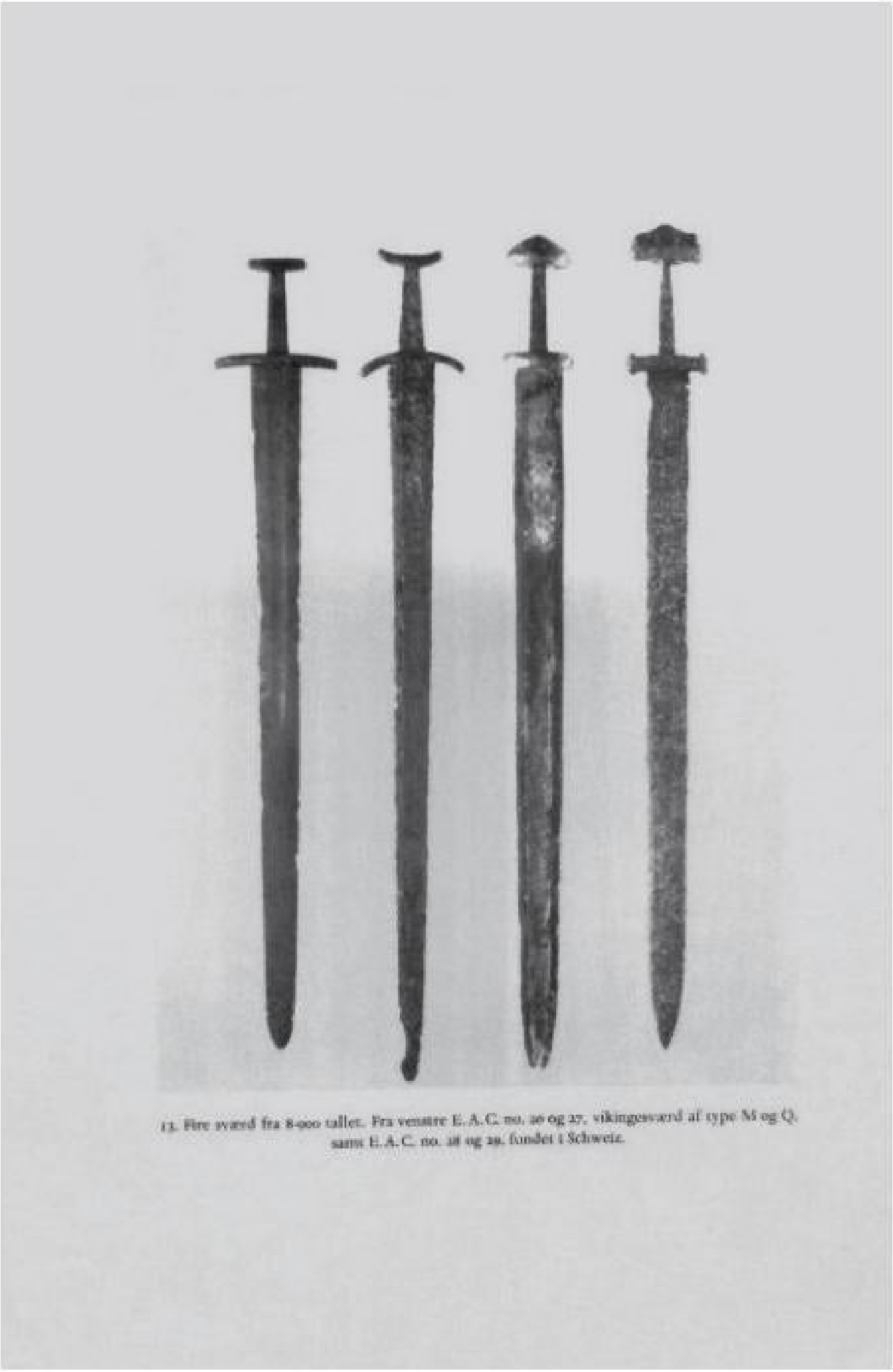
PLANCHE XXV.

Epées carolingiennes.

No	Echelle	
106	23/100	**Epée** trouvée à La Lance près de La Raisse (lac de Neuchâtel) en 1894. Pommeau et garde en fer, plaqués de bronze doré ; pommeau de forme triangulaire vu de face et de section transversale elliptique; garde formée d'une barrette droite de section elliptique ; lame plate avec arêtes bien marquées près des tranchants. IX-X^{me} siècle. Longueur totale 89,5 cm. Longueur de la lame 74,9 cm. Largeur maxima de la lame 55 mm.
107	23/100	**Epée** trouvée dans la Thièle à l'issue du lac de Neuchatel en 1887. La pointe de la lame émergeait seule de la vase. Pommeau trilobé en fer avec filets de bronze séparant les lobes ; plaquettes ornées en bronze, de forme ovale, séparant la poignée du pommeau et de la garde ; chatons en fer avec rosaces en bronze aux extrémités de la poignée et de la garde ; ornements gravés sur cette dernière ; lame plate. IX-X^{me} siècle. Longueur totale 88,8 cm. Longueur de la lame 72,7 cm. Largeur maxima de la lame 46 mm.

— 18 —

1910



13. Fire sværd fra 8-900 tallet. Fra venstre E.A.C. no. 26 og 27, vikingesværd af type M og Q, samt E.A.C. no. 28 og 29, fundet i Schweiz.

1968

This magnificent double-edged sword has a shallow fuller (central shallow rivet) over nearly its entire length, along both sides to the point. The hilt comprises a thick ovoid cross-guard, which is intricately decorated with an incised scrolling pattern, with a dome-headed rivet on copper-alloy washers, the flat tapering tang retaining the original ovoidal copper-alloy grip mounts above and below and with notched borders. The pommel is trilobed with the central section being the largest, copper-alloy mounts en suite including small circles on each side forming eyes. All these features place the present sword as type 'D' in Petersen's typology, which comprises some of the largest examples of Viking swords.

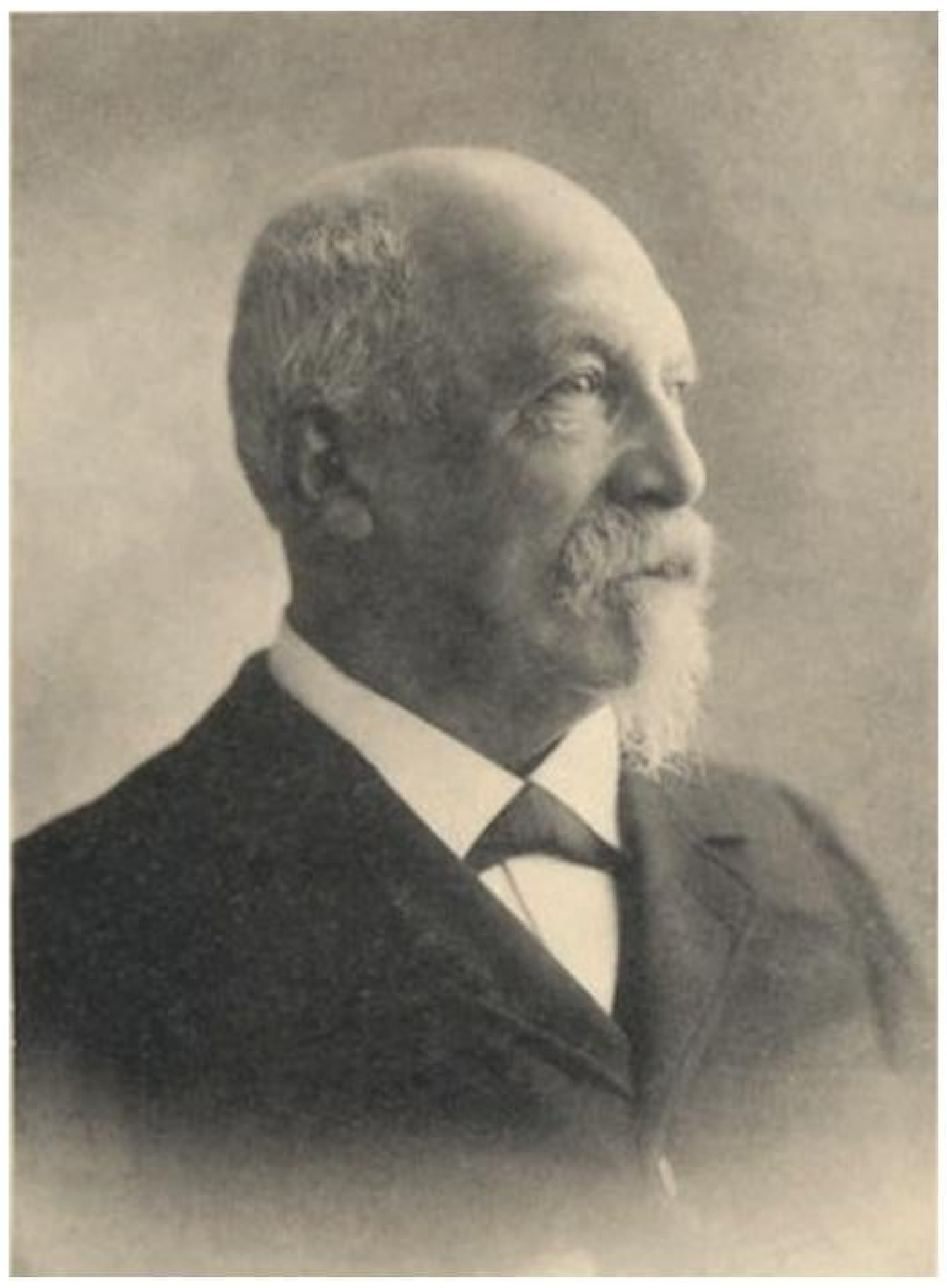
It is believed that many of the blades found on Viking swords from the 9th and 10th centuries were made and imported from regions such as the Frankish Rhineland, where the quality of iron and skill in working it was highly regarded. From about the 8th century onwards swords featured a groove, or fuller, which ran down the length of the blade and is sometimes referred to as the blood-channel. The true function of the fuller was to give a deeper backing to the tapered edges of the blade without increasing its weight or decreasing the weapon's flexibility. The average weight of Viking swords was from 1 to 2 kg, with most at the lower end of this range. The lightness of the sword with a point of balance towards the hilt allowed it to be wielded with ease and made it capable of delivering the devastating, limb-severing blows frequently described in sagas. The fuller on this sword is shallow but visible and is approximately 3 cm in width near the cross-guard, narrowing gradually as it parallels the taper of the blade to its point. The sword blade most closely resembles type '2' from Geibig's classification of double-edged Viking swords. Type 2 blades appear in the middle of the 8th century and continue into the 10th century, and range in length from 74 to 84 cm.

The Viking people were from southern Scandinavia (present-day Denmark, Norway and Sweden). From the late 8th to late 11th centuries they traded, raided, and settled over Europe, as far west as North America and as far east as parts of Russia, modern-day Turkey and even Arabia. A result of their warlike ways was a large canon of highly developed weaponry, including swords, battle-axes and shields. Often these items were buried with their owners, and many famous grave hoards have been found in burial sites around Northern Europe. The present sword was found near the River Thielles, a tributary of the Aare, which runs into Lake Neuchatel in Western Switzerland.

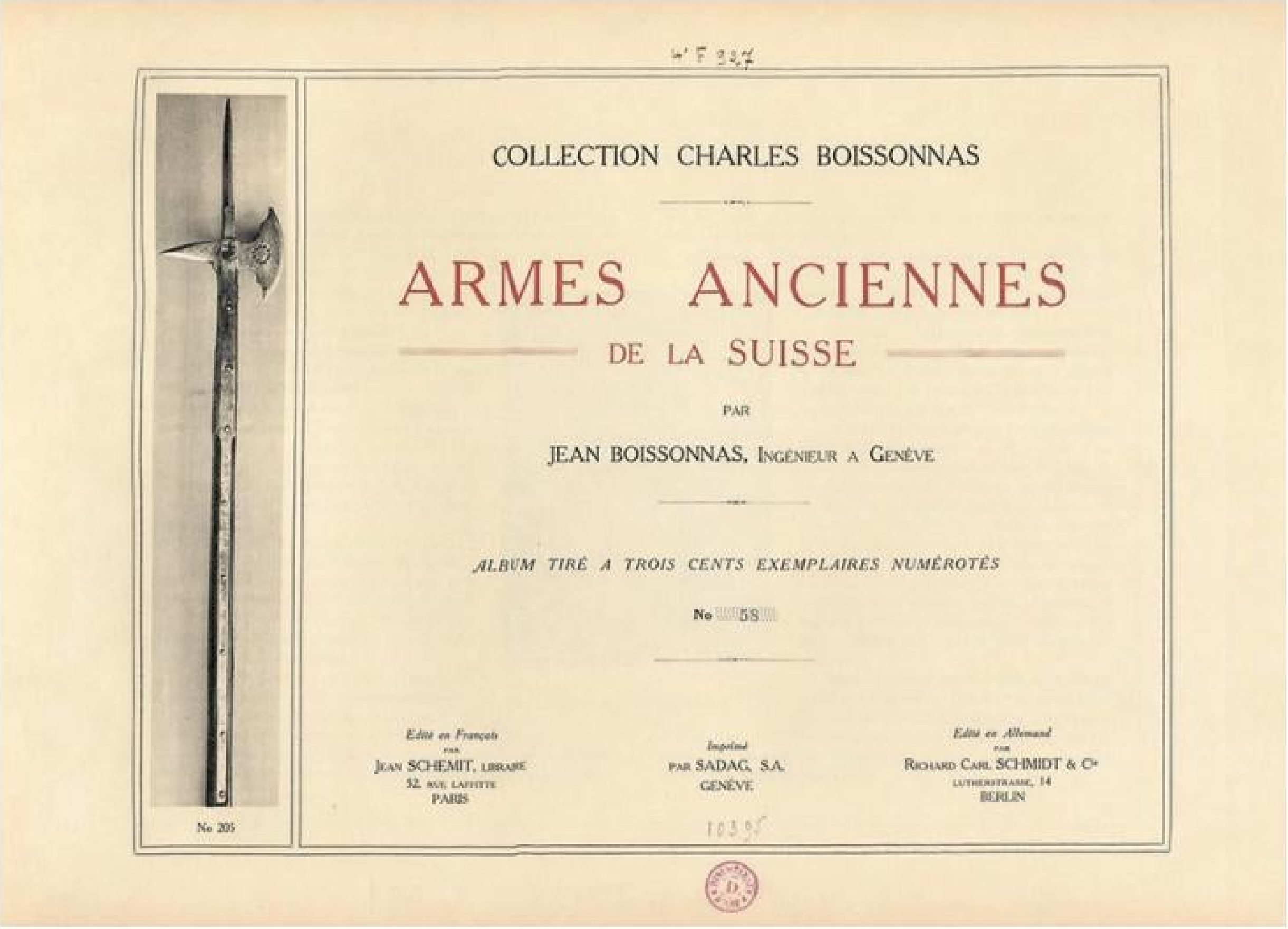
NOTE ON THE PROVENANCE

Charles Boissonnas (1832–1912) was an architect and politician, son of businessman Henri Boissonnas. He studied architecture at Karlsruhe and the Swiss Federal Institute of Technology in Zurich. A Democratic deputy from 1878 to 1896, he was the author of the constitutional law of 1886 which extended the ownership of the Mortgage Fund to all municipalities in the Swiss cantons, whether Catholic or Protestant. A member of the Council of State of the Canton of Geneva from 1889 to 1897, Boissonnas undertook major urban planning work, passed the 1895 Roads Act and studied a plan to extend communication routes. He also directed the construction of the 1896 National Exhibition in Geneva.

His son **Jean Boissonnas** (1867–1951) studied engineering and became a Councillor of State for public works between 1924 and 1930, and was responsible for the completion of the Butin bridge, the reconstruction of Cornavin station, the development of Cointrin airfield, among many other Swiss construction works. He was a member of the Paris Committee of the Ottoman Bank from 1919 to 1942 and became President of the Geneva Industrial Services from 1931 to 1941, in which post he decided to build the Verbois hydroelectric plant.



Charles Boissonnas (1832–1912)



4° F 327

COLLECTION CHARLES BOISSONNAS

ARMES ANCIENNES
DE LA SUISSE
PAR
JEAN BOISSONNAS, INGÉNIEUR A GENÈVE

ALBUM TIRÉ A TROIS CENTS EXEMPLAIRES NUMÉROTÉS

No 58

No 205

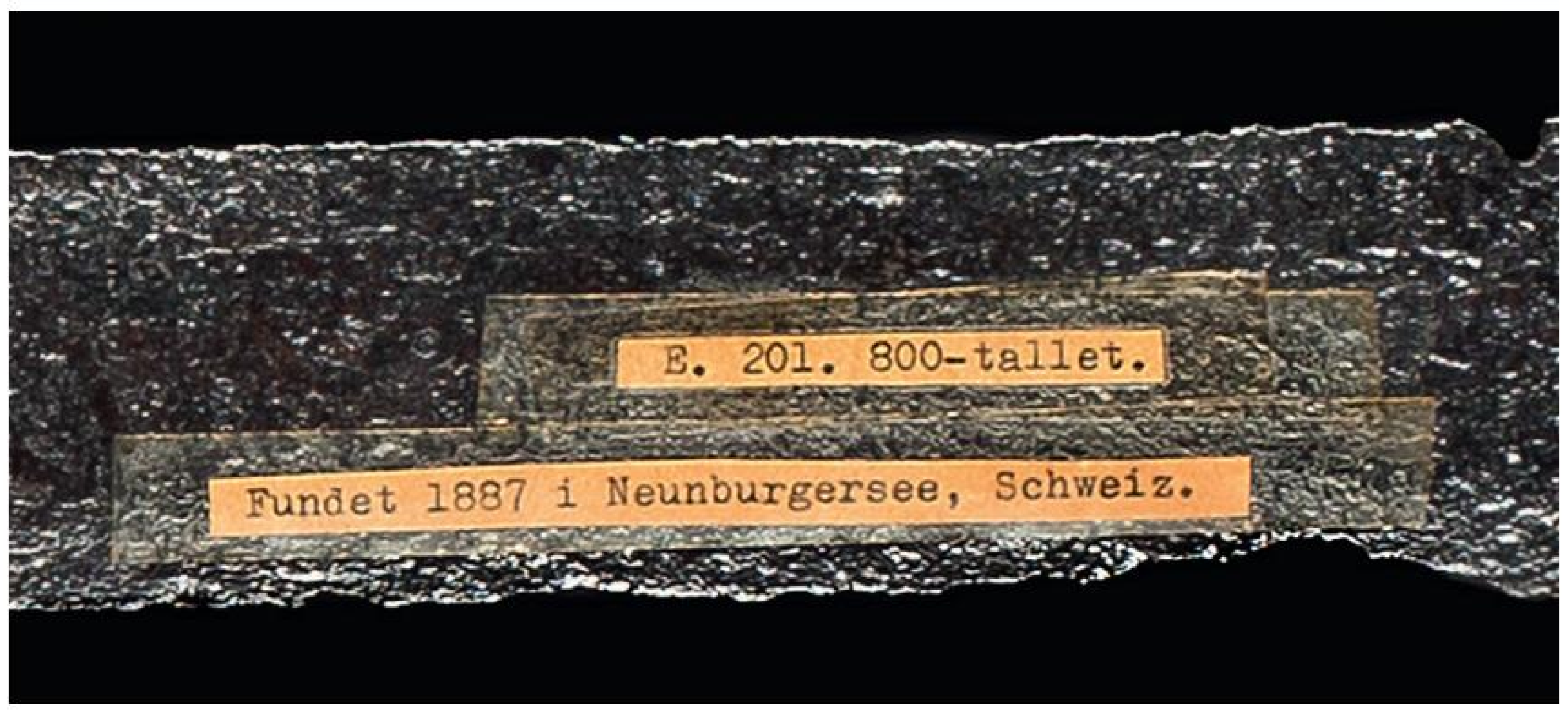
Édité en Français
PAR
JEAN SCHEMIT, LIBRAIRE
52, RUE LAFFITTE
PARIS

Imprimé
PAR SADAG, S.A.
GENÈVE

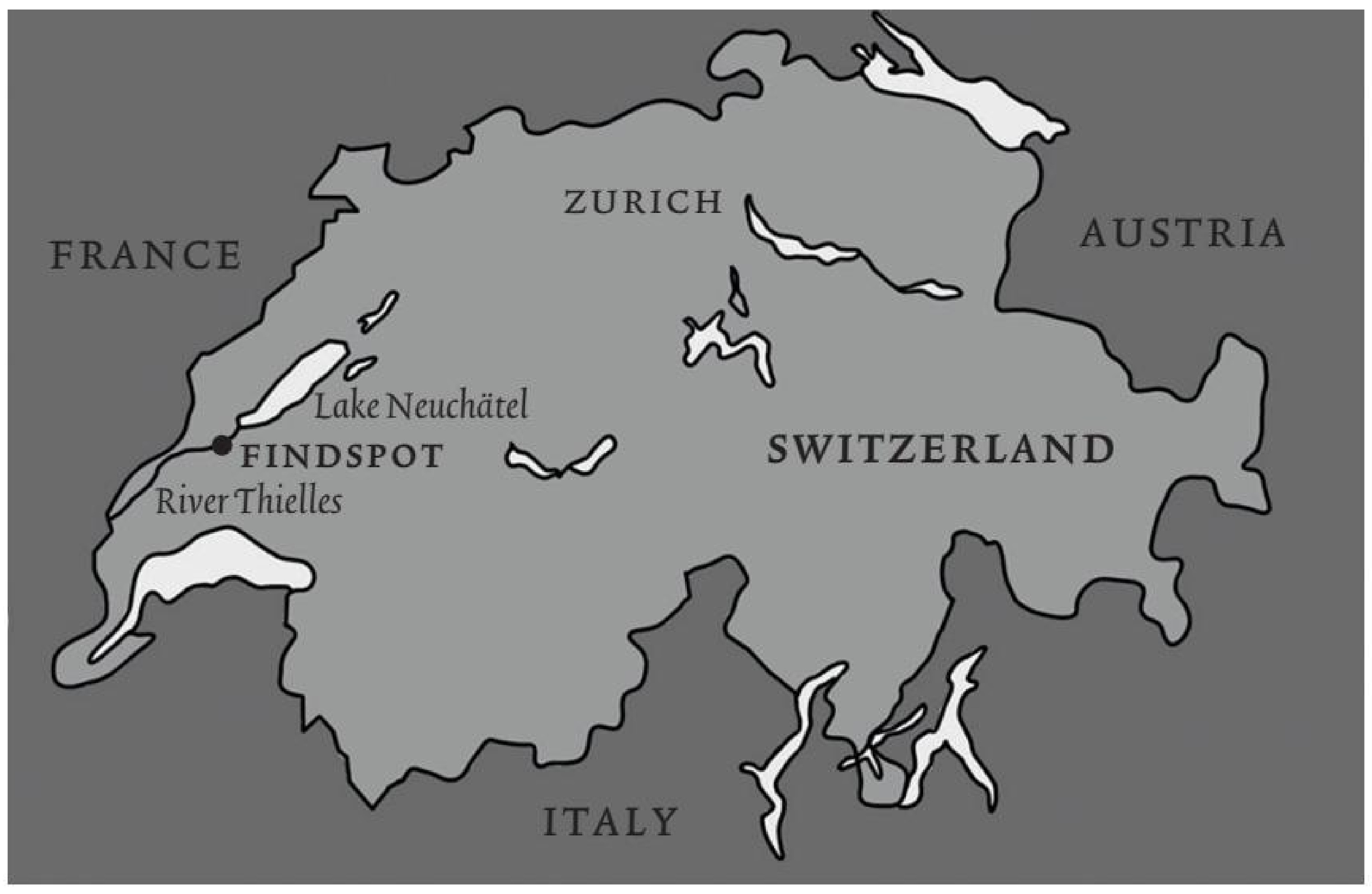
Édité en Allemand
PAR
RICHARD CARL SCHMIDT & Cie
LUTHERSTRASSE, 14
BERLIN

10395

Armes Ancienne de la Suisse: Collection Charles Boissonas, 1910



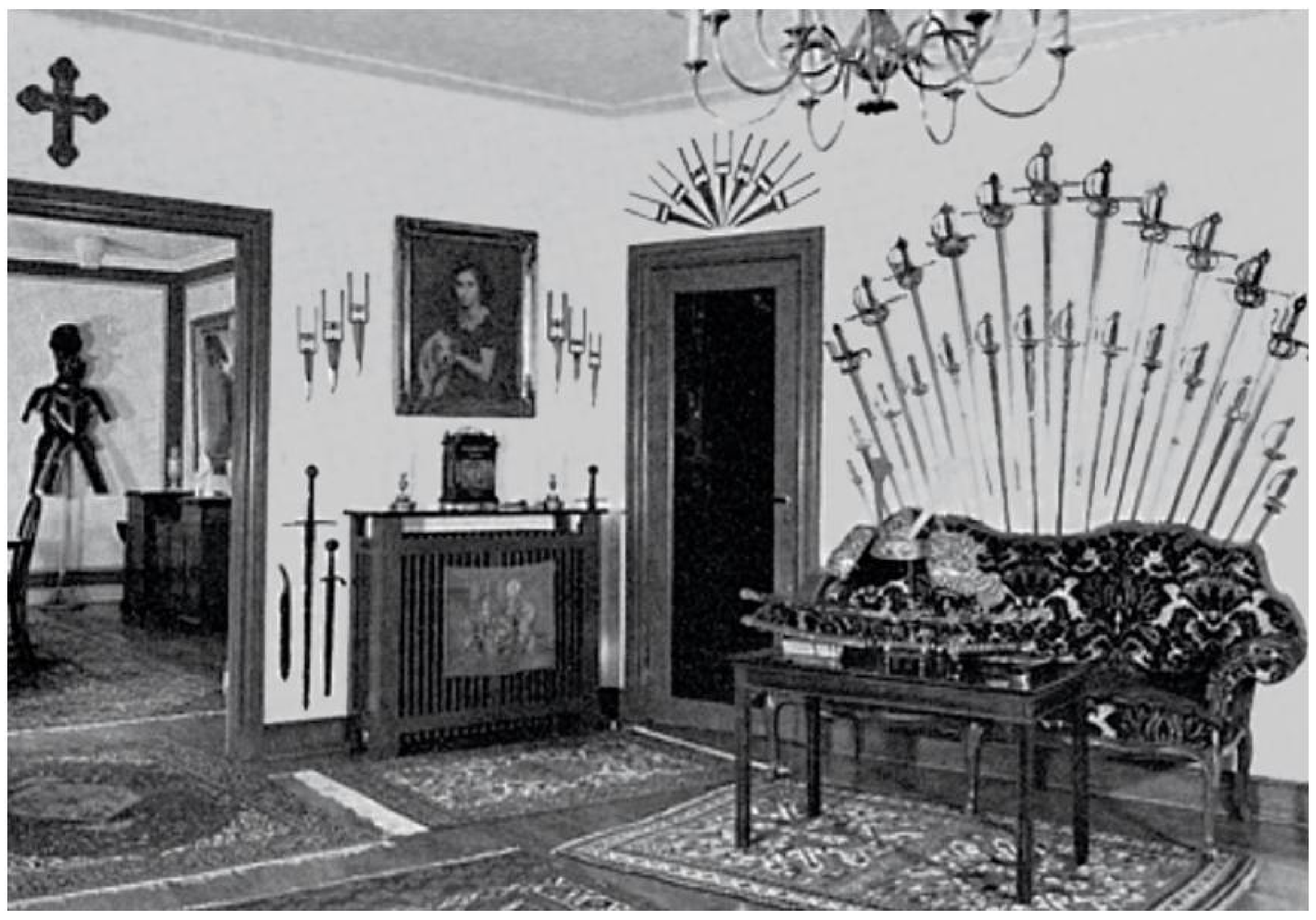
Collection label of E.A. Christensen on the back of the sword cataloging the find site



Einer Andreas Christensen, known as E.A. (1893–1969), was born in Copenhagen and educated at the Danish Politeknisk Laereanstalt, qualifying as a technical engineer. As a young man he trained as a smith, giving him a lifelong appreciation of metalwork in all its forms, and in particular of antique arms and armour. He established a small garage workshop and in time went on to invent several types of pumping machine, then had the good fortune to patent one of the first petrol pumps used by the major oil producers of the time. Some years later he acquired the engineering factory Waltrich a/s, which specialized in precision engineering, employing some fifty staff.

E.A.'s first acquisitions were African weapons, found on his visits to Paris in the years prior to the First World War. Later, his interests widened to include ancient edged weapons and oriental pieces, and the collection grew significantly as a consequence of his extensive travels around Europe attending auctions and visiting dealers. His criteria were form and method of manufacture, hence his abiding interest in the Viking, Medieval and Renaissance swords for which the collection became famous.

E.A. Christensen (1893–1969)



Weaponry on display at the home of E.A. Christensen. Denmark

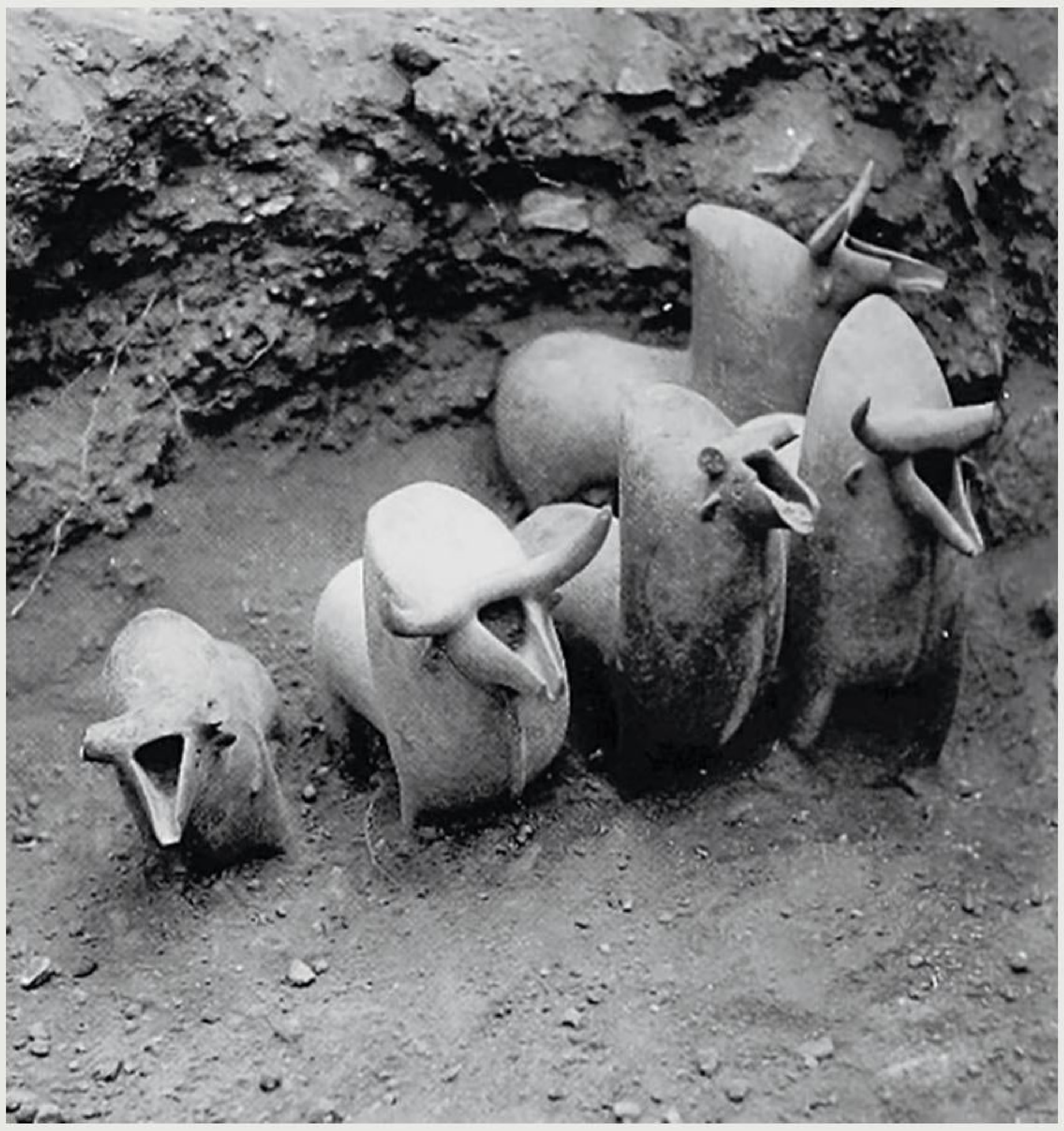
He was a founder member of the Danish Arms and Armour Society and served on its Board of Directors from 1932 to 1937 and again after 1966. Pieces from his collection were first published in the Society's Yearbook for 1935, volume 1b, and a number of the earlier reference works on edged weapons draw on his collection. E.A. was a very private family man who took immense pride in his collection, which he displayed in elaborate arrangements around his home.

AMLASH

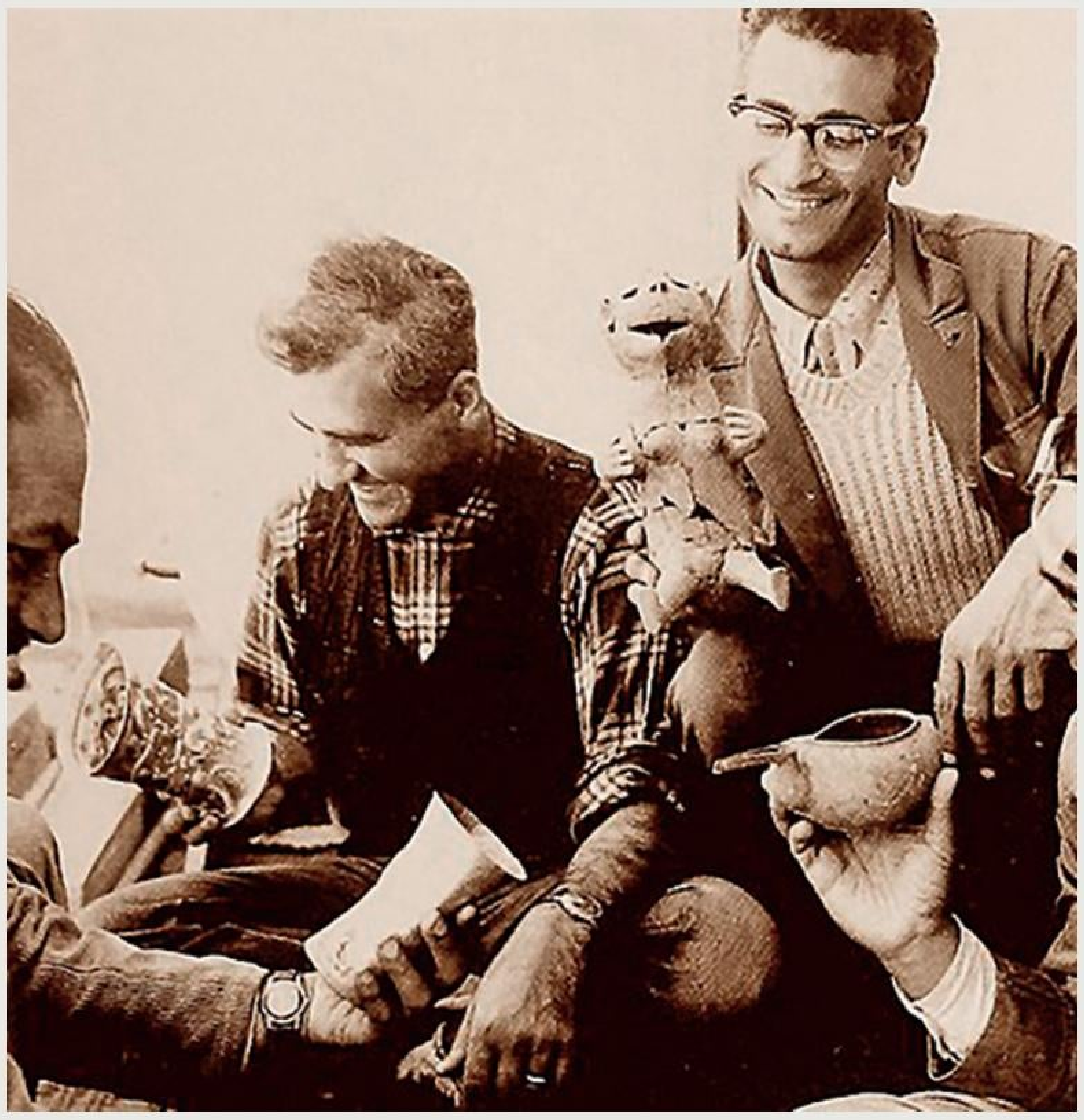
Northern Iran, c. 1200-800 BC

The so-called Amlash ceramics of Iron-Age Iran take their name from a small modern town in the north of that country, just south of the Caspian Sea, near which a wealth of extraordinary objects has been unearthed – the legacy of a fascinating but essentially undocumented civilization. Many compelling objects have been discovered there, including carefully considered forms whose surfaces were painted with red, black, or white clay slip, or burnished. Though Amlash is located near Mesopotamia there seems to have been little direct influence, due no doubt in large part to the natural boundaries of the Elburz and Zagaros mountain ranges.

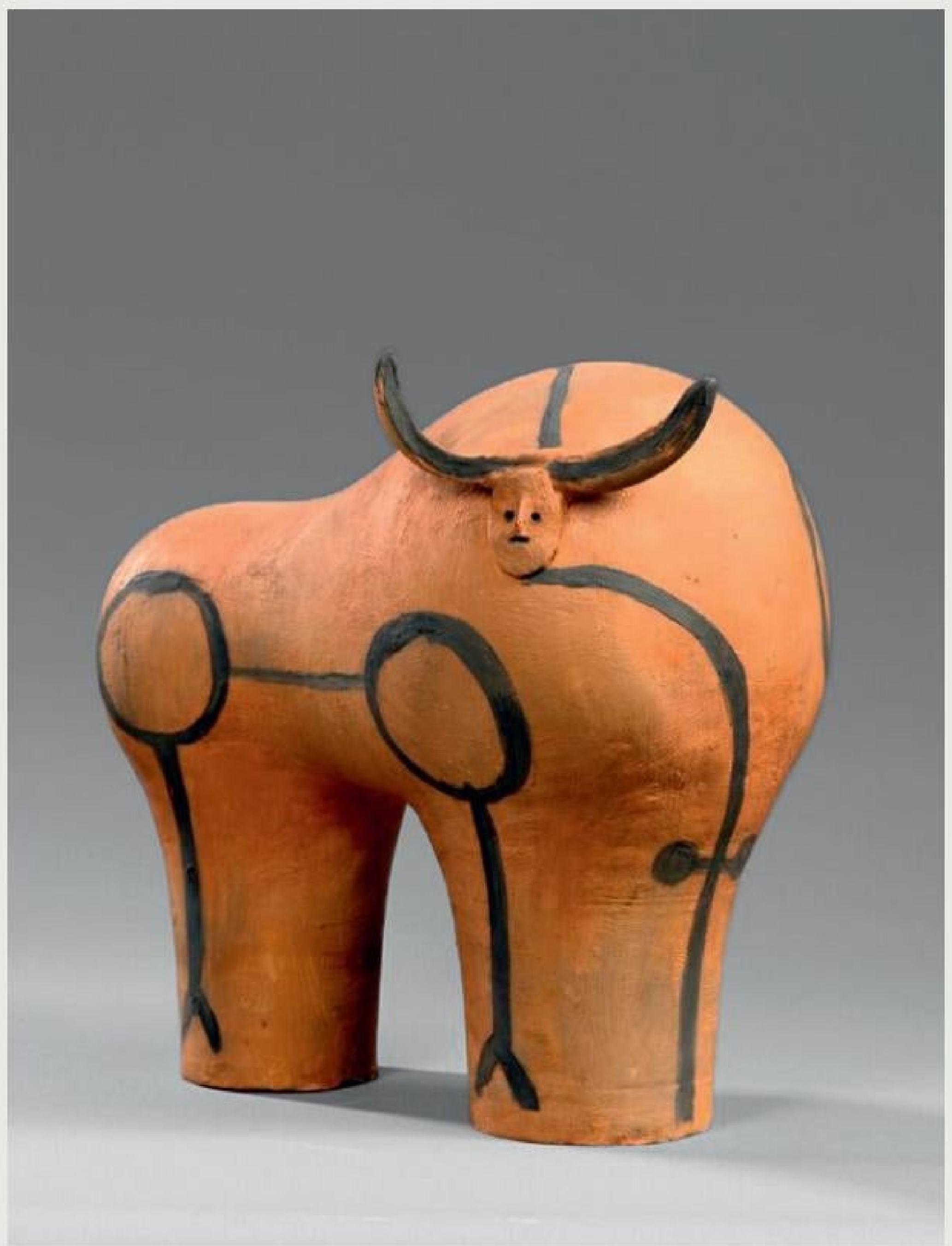
Ezat Negahban and a sample of the finds from Marlik


Amlash bulls being excavated from tomb 18, Marlik

Very little is known about the exact context of these artefacts. From the 1930s objects had been making their way into the antiquities market in Iran, Europe and the US, passing through the market town of Amlash, leading to their being collectively named 'Amlash'.



Iranian archaeologists Ezat Negahban and Kambakhsh-Fard at Marlik



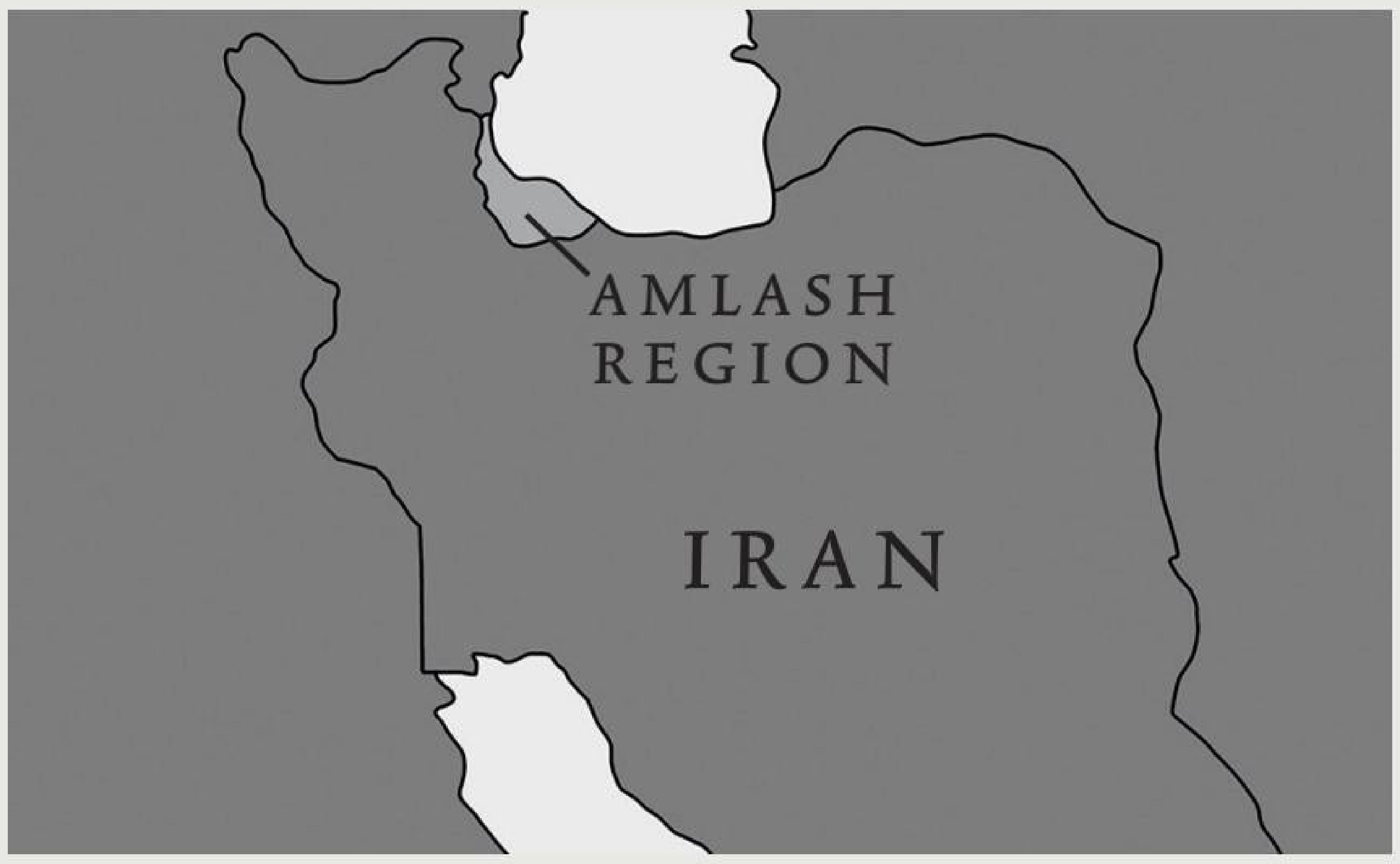
Pablo Picasso, *Standing Bull*, 1948–49

This prompted the Iranian government to organise excavations of the nearby area, and in 1961 Ezat Negahban, the renowned Iranian archeologist, was involved in excavations at Marlik, a tomb site on the Sefid Rud (White River) very close to modern-day Amlash. The Marlik tombs (a total of 53 tomb chambers of various sizes) are dated to between 1100 and 800 BC and yielded many fascinating objects, including gold and silver vessels, weapons, jewellery, grey ware, and red ware vessels. Other ceramic finds from the nearby site of Kalaruz and the more distant Kalar Dasht are also grouped together with those from Marlik.

Amlash culture remains mysterious: vessels and idols such as the pieces in this catalogue remain among the most important sources for our knowledge of the rituals and aesthetics of this region and era. Spiritual artefacts are among the most common to survive, and the large number of votive idols and libation vessels which have been recovered would suggest that religion played a very important role in daily rituals. Indeed, the remarkable number of ancient Iranian ceramic vessels from most of its pre-Islamic phases with long spouts that survive tells us that the ceremonial pouring of liquids was a major concern in ancient Iranian cultures of all periods.

Representations of animal figures are abundant in Amlash pottery and are usually depictions of animals common to that region, namely ram, ox, horse, stag, boar and ibex. Human representations are also common, but are usually included in burial sites and may represent either deities or human individuals.

Since their appearance on the antiquities market Amlash ceramics have been of great interest to modern collectors. They are present in the holdings of many major international museums, and Picasso was known to have owned several bull rhytons similar to those in this catalogue, which may have been the inspiration for some of his later ceramics.



5

STEATOPYGOUS IDOL

Iran, 1st millennium BC
Terracotta, H: 31 cm, W: 20 cm

EXHIBITED

Amlash Sculpture from Iran, 1963, Betty Parsons Gallery, 24 West 57th Street, New York, 23 September – 19 October 1963

PUBLISHED

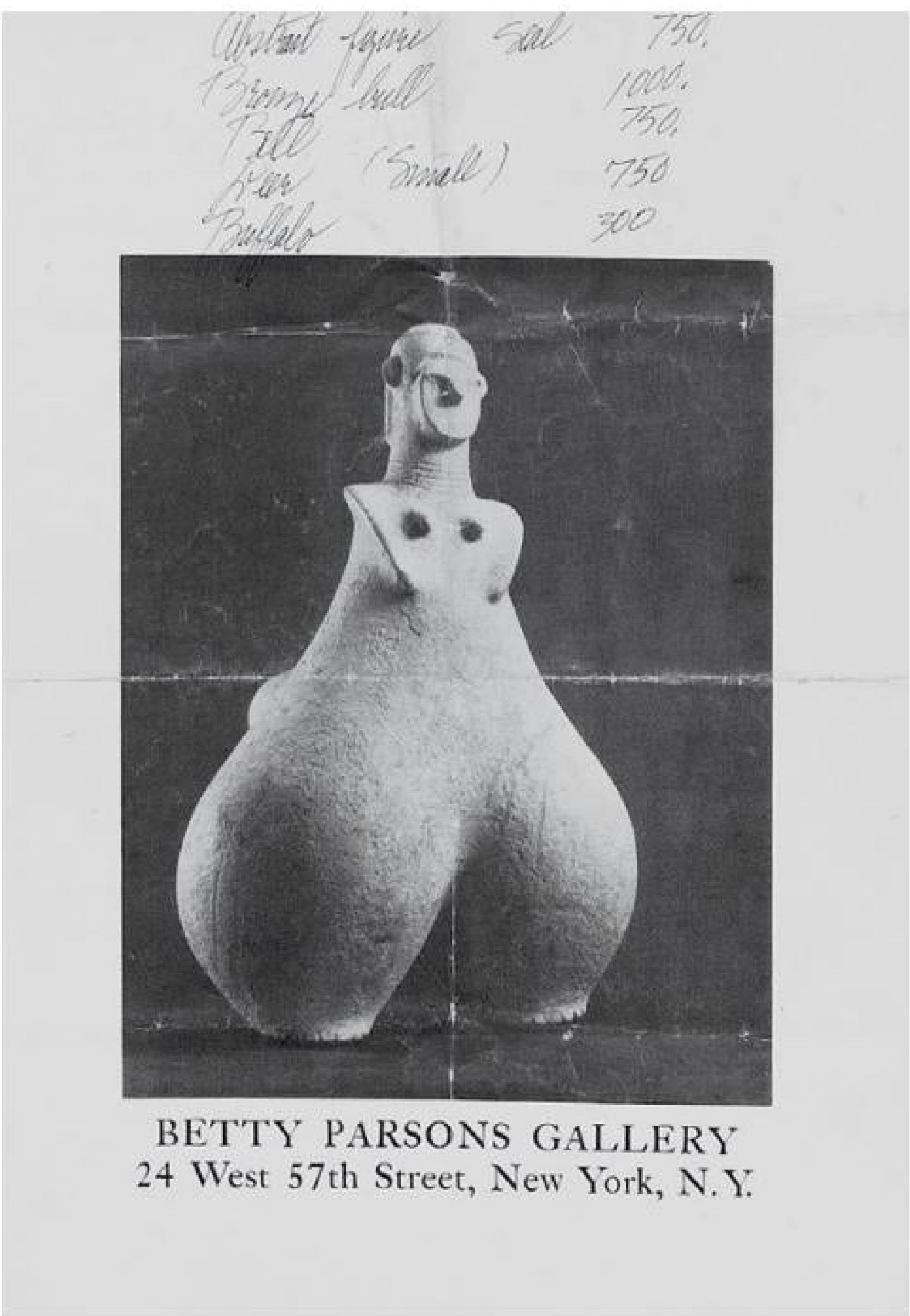
Advertising Poster, *Amlash Sculpture from Iran*, Betty Parsons Gallery, New York, 1963
Boisgirard Paris, *Bronzes et terres cuites du Louristan et de la Caspienne*, 26 September 1980, lot 15 (illus.)
G. Fehérvári et al., *Art of the Eastern World, Hadji Baba Ancient Art*, London, 1996, p. 28, no. 11

PROVENANCE

Previously in a Private Collection, from at least 1963, most likely that of Samuel Dubiner (1914–1993), Tel Aviv, Israel, as most, if not all, of the Amlash artworks that were in the famous 1963 exhibition were consigned from his collection
With Betty Parsons Gallery (24 West 57th Street, New York), 1963
In the Private Collection of Mehdi Mahboubian, from at least 1980
Sold at: *Bronzes et terres cuites du Louristan et de la Caspienne*, Boisgirard, Paris, 26 September 1980, lot 15 (illus.), consigned from the above under pseudonym 'collection X'
With Hadji Baba Ancient Art, London, likely acquired at the above sale
With Sakae Art Gallery, Japan
With Lord Anthony Jacobs (1931–2014) collection, London, acquired from the above 3 August 1995 (with copy of the invoice)
ALR: S00210851

CONDITION

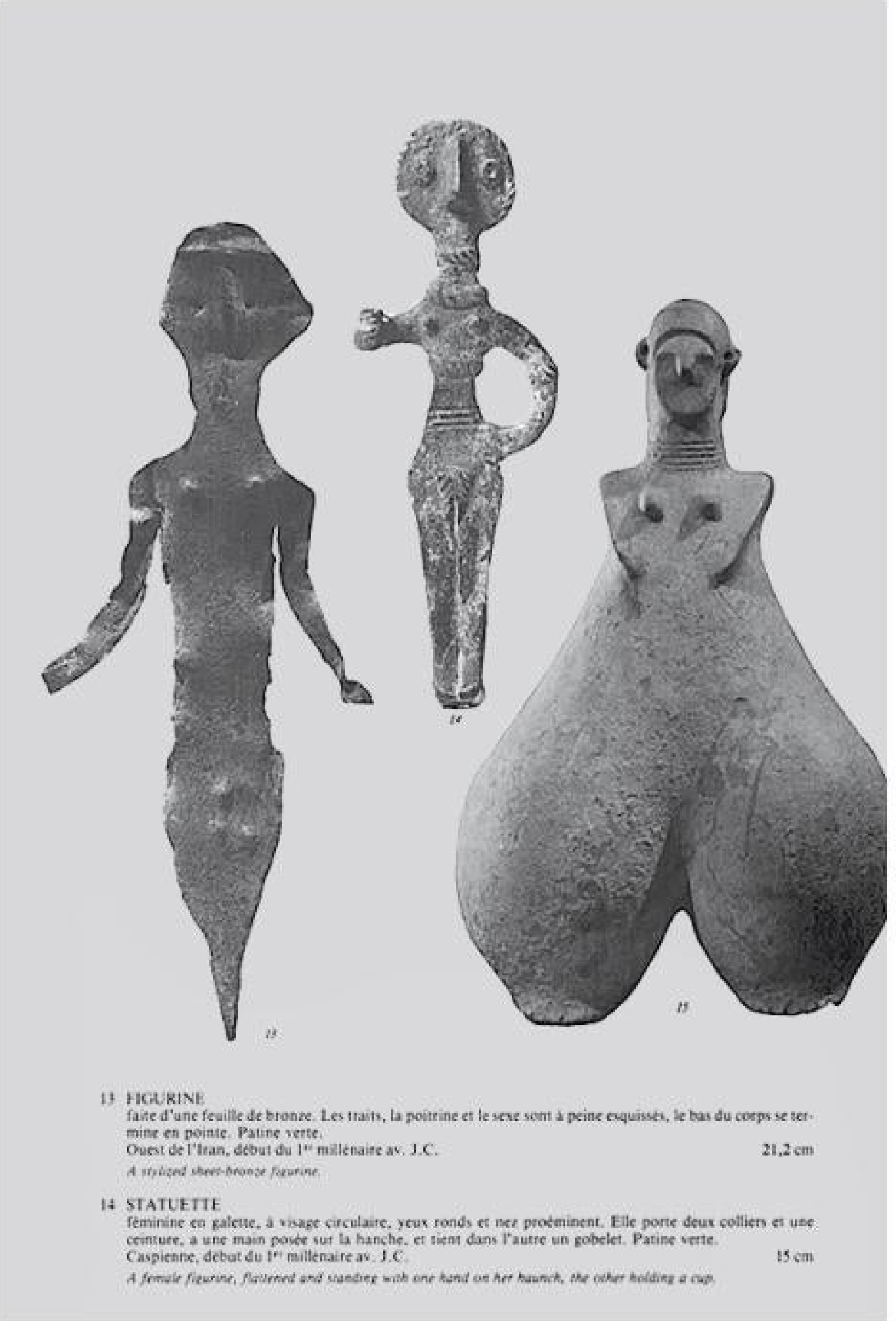
Intact, with minor scratches and flakes to the surface, particularly to the protruding buttocks. Heavy dirt encrustation overall. Drill hole under foot for thermoluminescence test which was conducted on 28 October 1980 by Oxford Authentication.



Abstract figure Seal 750.
Bronze bull 1000.
Idol 750.
Deer (Small) 750
Buffalo 300

BETTY PARSONS GALLERY
24 West 57th Street, New York, N.Y.

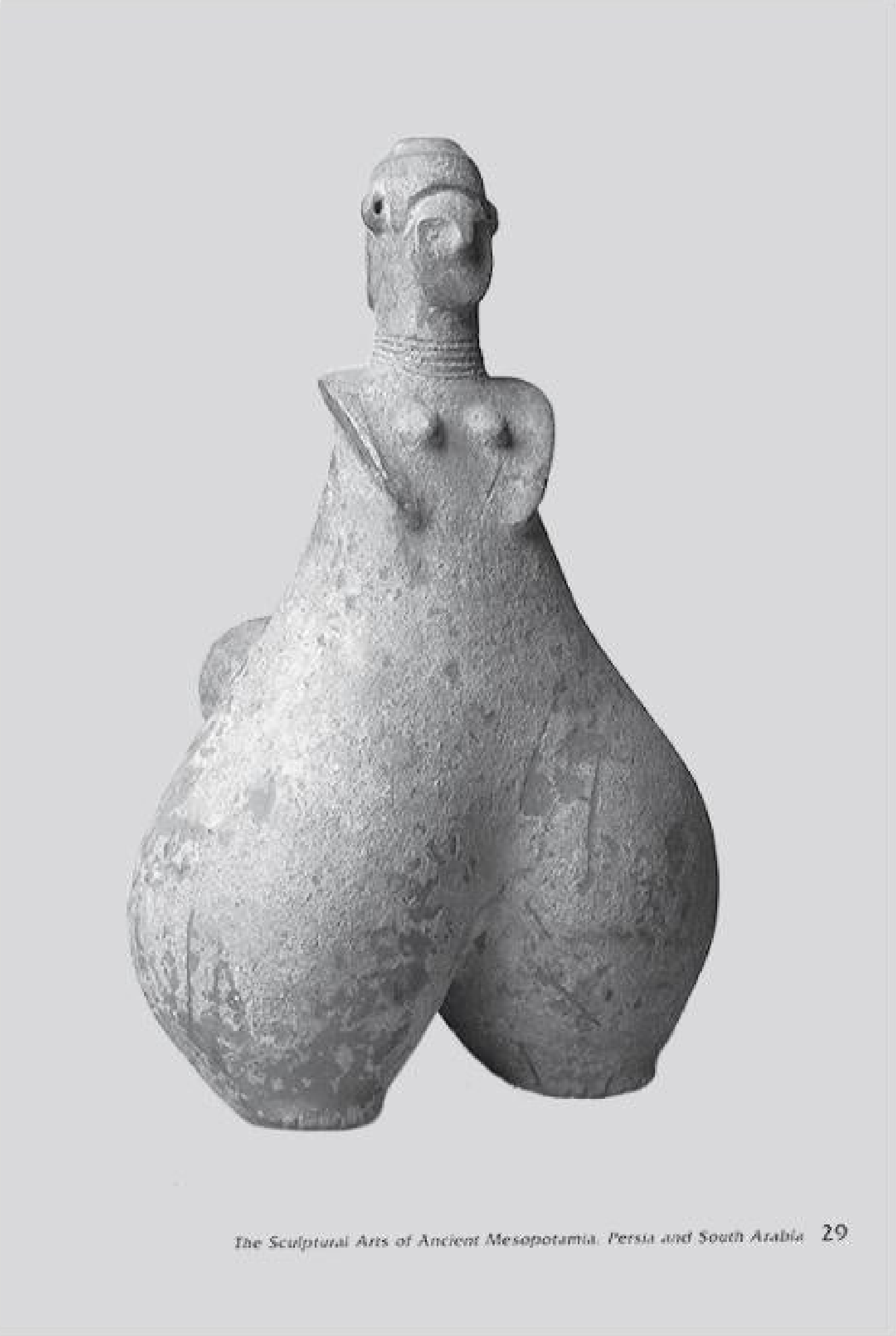
1963



13 FIGURINE
faite d'une feuille de bronze. Les traits, la poitrine et le sexe sont à peine esquissés, le bas du corps se termine en pointe. Patine verte.
Ouest de l'Iran, début du 1er millénaire av. J.C. 21,2 cm
A stylized sheet-bronze figurine.

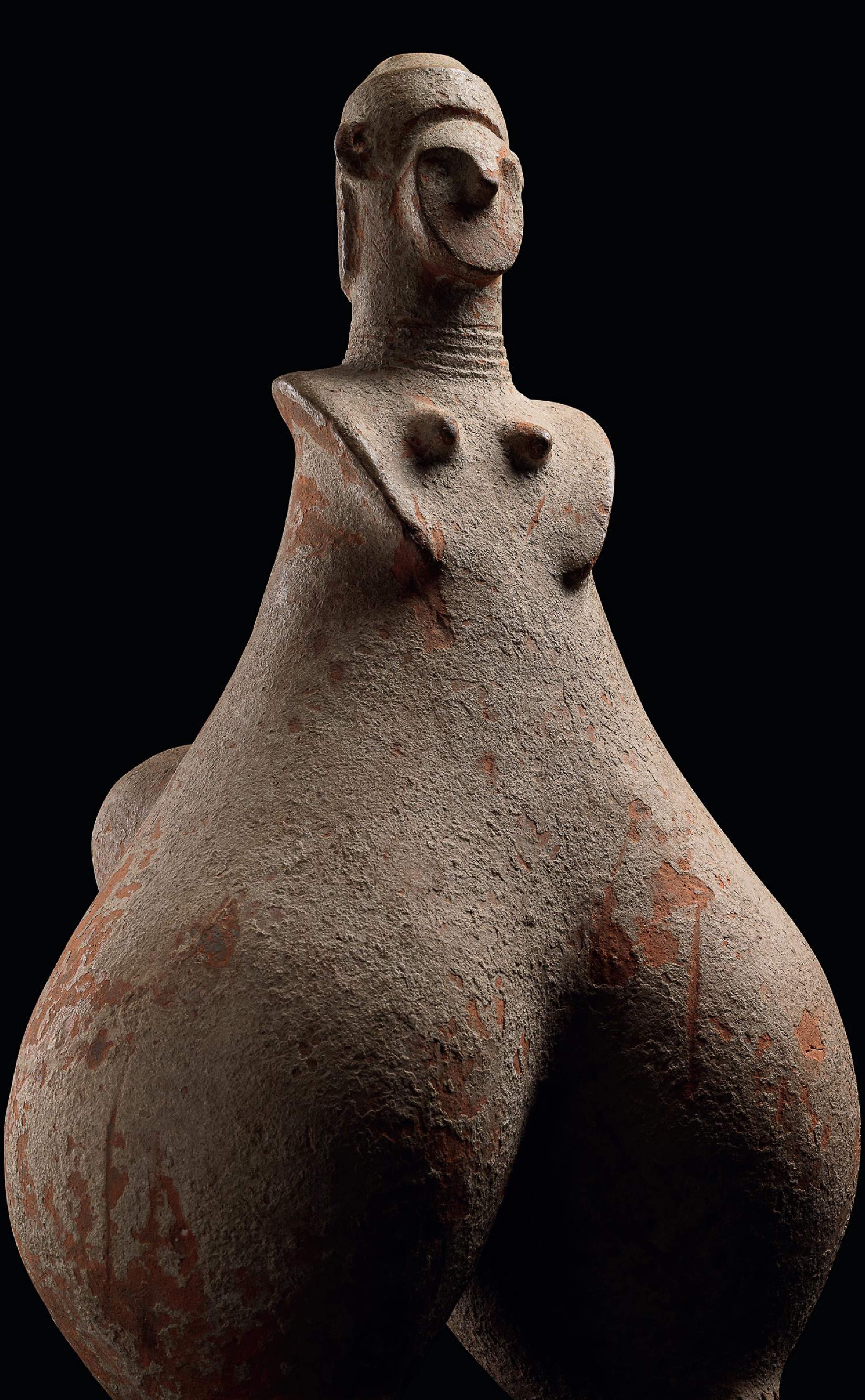
14 STATUETTE
féminine en galette, à visage circulaire, yeux ronds et nez proéminent. Elle porte deux colliers et une ceinture, a une main posée sur la hanche, et tient dans l'autre un gobelet. Patine verte.
Caspienne, début du 1er millénaire av. J.C. 15 cm
A female figurine, flattened and standing with one hand on her haunch, the other holding a cup.

1980



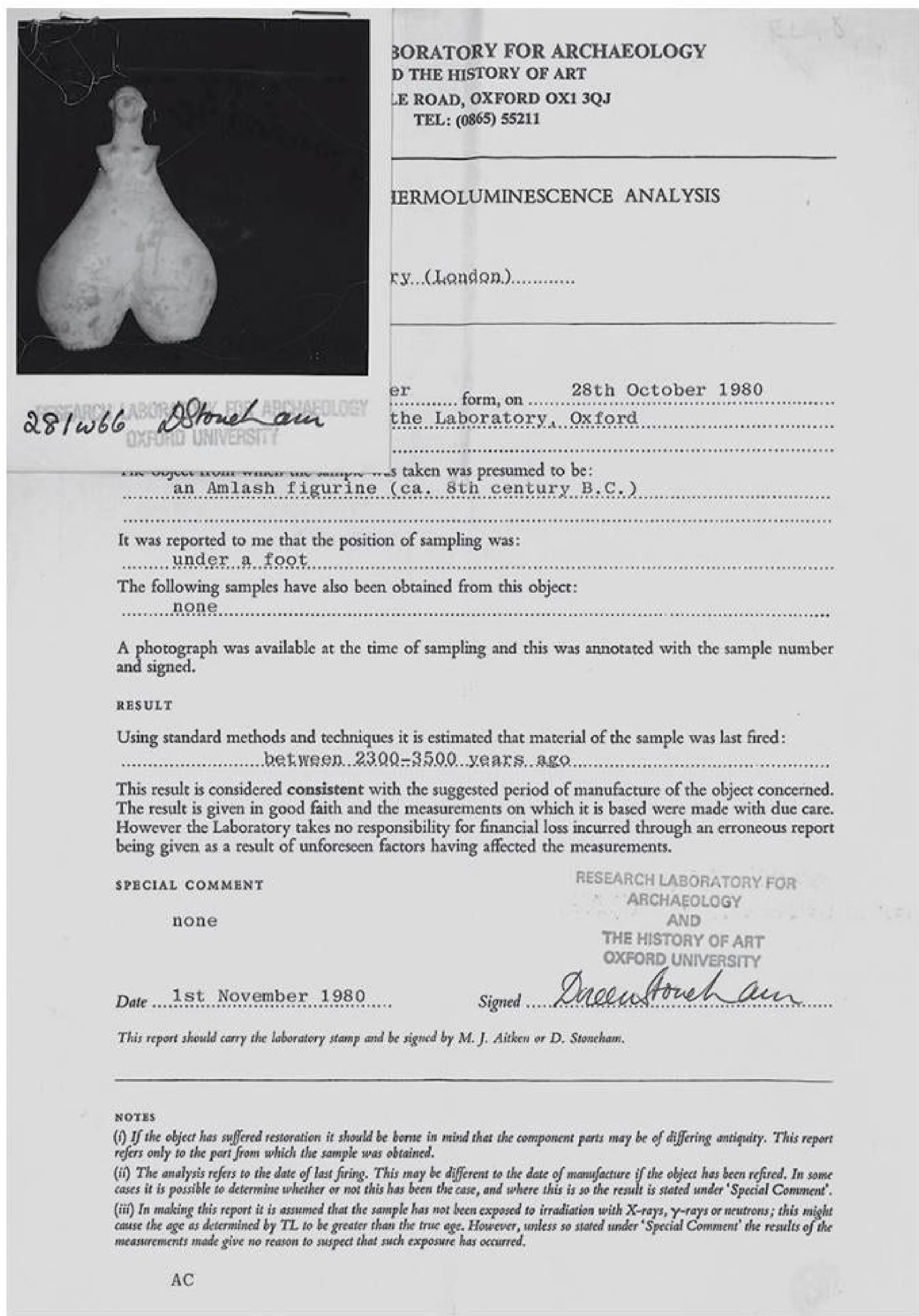
The Sculptural Arts of Ancient Mesopotamia, Persia and South Arabia 29

1996



This magnificent idol is an exceptional example of Amlash ceramic sculpture. The curves of the unmistakably female form are strongly steatopygous. Full hips swell, fecund, below narrow shoulders. The figure is nude, the limbs stylized and rounded. Two arms rest upon the chest and below the breasts. Large, high, rounded buttocks extend from behind. She stands on circular pad feet. Five incised lines decorate the neck, probably representing jewellery, and her ears protrude from a headdress. The ears are pierced, and might possible have been decorated with earrings originally, as is the case with one of the Amlash bull rhytons in this catalogue.

The piece has the squat femininity often found in very early sculpture, and possesses all the mystery and allure of spiritualized fertility. It recalls much earlier Neolithic figurines in its simplicity. Decontextualization makes the exact function of such idols unknown; however, given the number of similar figures found in the same area and indeed her form itself, a religious, possibly apotropaic reading, as a goddess, worshipper or protector, seems most apt.



281w66 DStoneham

BORATORY FOR ARCHAEOLOGY
D THE HISTORY OF ART
LE ROAD, OXFORD OX1 3QJ
TEL: (0865) 55211

IERMOLUMINESCENCE ANALYSIS

ry (London)...........

er .... form, on .... 28th October 1980
the Laboratory, Oxford

taken was presumed to be:
an Amlash figurine (ca. 8th century B.C.)

It was reported to me that the position of sampling was:
under a foot

The following samples have also been obtained from this object:
none

A photograph was available at the time of sampling and this was annotated with the sample number and signed.

RESULT

Using standard methods and techniques it is estimated that material of the sample was last fired:
between 2300-3500 years ago

This result is considered **consistent** with the suggested period of manufacture of the object concerned. The result is given in good faith and the measurements on which it is based were made with due care. However the Laboratory takes no responsibility for financial loss incurred through an erroneous report being given as a result of unforeseen factors having affected the measurements.

SPECIAL COMMENT

none

RESEARCH LABORATORY FOR
ARCHAEOLOGY
AND
THE HISTORY OF ART
OXFORD UNIVERSITY

Date 1st November 1980 *Signed* Doreen Stoneham

This report should carry the laboratory stamp and be signed by M. J. Aitken or D. Stoneham.

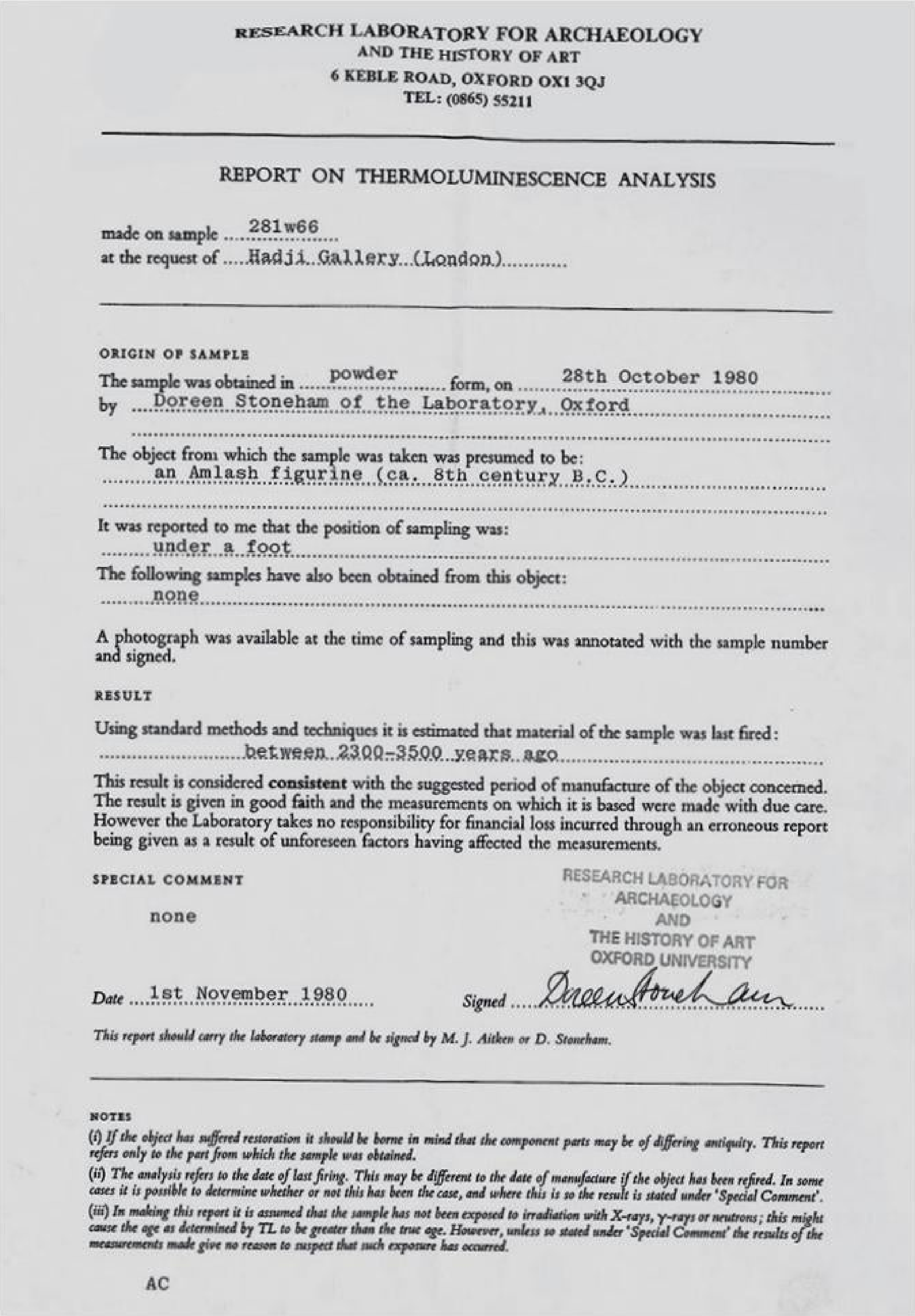
NOTES

(i) If the object has suffered restoration it should be borne in mind that the component parts may be of differing antiquity. This report refers only to the part from which the sample was obtained.

(ii) The analysis refers to the date of last firing. This may be different to the date of manufacture if the object has been refired. In some cases it is possible to determine whether or not this has been the case, and where this is so the result is stated under 'Special Comment'.

(iii) In making this report it is assumed that the sample has not been exposed to irradiation with X-rays, γ-rays or neutrons; this might cause the age as determined by TL to be greater than the true age. However, unless so stated under 'Special Comment' the results of the measurements made give no reason to suspect that such exposure has occurred.

AC



RESEARCH LABORATORY FOR ARCHAEOLOGY
AND THE HISTORY OF ART
6 KEBLE ROAD, OXFORD OX1 3QJ
TEL: (0865) 55211

REPORT ON THERMOLUMINESCENCE ANALYSIS

made on sample 281w66
at the request of Hadji Gallery (London)

ORIGIN OF SAMPLE

The sample was obtained in powder form, on 28th October 1980
by Doreen Stoneham of the Laboratory, Oxford

The object from which the sample was taken was presumed to be:
an Amlash figurine (ca. 8th century B.C.)

It was reported to me that the position of sampling was:
under a foot

The following samples have also been obtained from this object:
none

A photograph was available at the time of sampling and this was annotated with the sample number and signed.

RESULT

Using standard methods and techniques it is estimated that material of the sample was last fired:
between 2300-3500 years ago

This result is considered **consistent** with the suggested period of manufacture of the object concerned. The result is given in good faith and the measurements on which it is based were made with due care. However the Laboratory takes no responsibility for financial loss incurred through an erroneous report being given as a result of unforeseen factors having affected the measurements.

SPECIAL COMMENT

none

RESEARCH LABORATORY FOR
ARCHAEOLOGY
AND
THE HISTORY OF ART
OXFORD UNIVERSITY

Date 1st November 1980 *Signed* Doreen Stoneham

This report should carry the laboratory stamp and be signed by M. J. Aitken or D. Stoneham.

NOTES

(i) If the object has suffered restoration it should be borne in mind that the component parts may be of differing antiquity. This report refers only to the part from which the sample was obtained.

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(iii) In making this report it is assumed that the sample has not been exposed to irradiation with X-rays, γ-rays or neutrons; this might cause the age as determined by TL to be greater than the true age. However, unless so stated under 'Special Comment' the results of the measurements made give no reason to suspect that such exposure has occurred.

AC

TL test dated 28 October 1980

Samuel Dubiner (1914–1993)

Betty Parsons (1900–1982)

NOTE ON THE PROVENANCE

Samuel Dubiner (1914–1993), born in Canada in 1914, developed a reputation as a visionary businessman and creative inventor, particularly for his involvement in the manufacturing and marketing of the 'Yo-Yo' in the 1930s. He was also a prolific art collector and philanthropist.

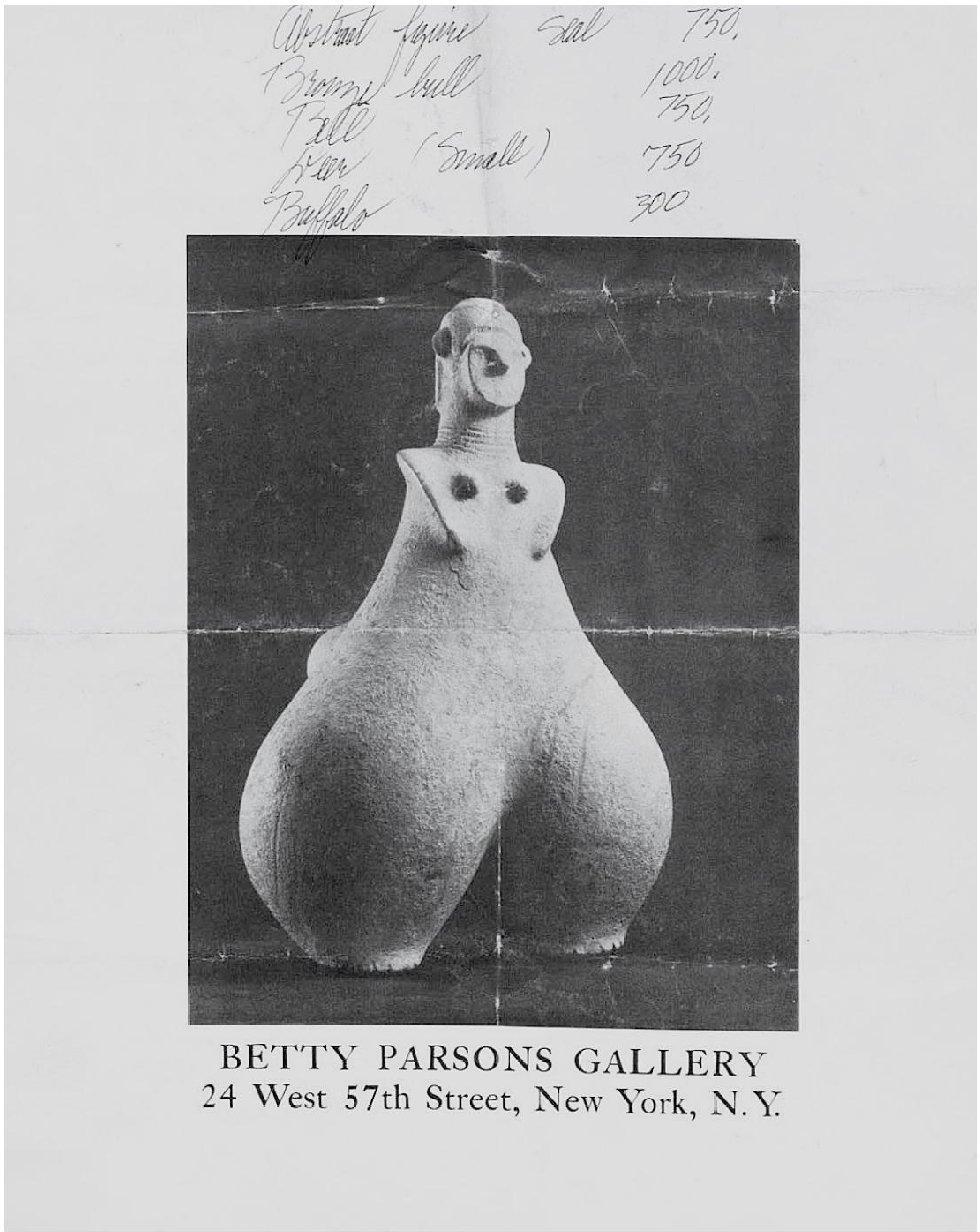
Having always been an avid collector, he opened Galerie Israel and used his position to support new and struggling artists, as well as instigating various projects worldwide to promote young Jewish artists. He developed a fascination with stylized animal forms within art, and made numerous movies and documentaries, a large number of which focused on ancient Persian terracotta 'Amlash' vessels. Perhaps the most famous of these was the 1974 animation 'Ha'Ya'ar Ha-Kasum'. He also became a passionate writer and researcher of Pre-Columbian, tribal, African and ancient art.

Samuel Dubiner passed away in 1993 but left behind a legacy of art promotion within Israel. He used shrewd business and economic tactics for good, not personal prosperity, donating generously to aid organizations and charities. He was enthusiastic to learn and eager to share this vast knowledge with the world.

Betty Parsons (1900–1982) was an American artist, art dealer, and collector known for her early promotion of Abstract Expressionism. She is regarded as one of the most influential and dynamic figures of the American avant-garde.

Parsons was referred to as "the den mother of Abstract Expressionism", and was an early advocate of the great Abstract Expressionists – Pollock, Rothko, Reinhardt, Still, and Newman – long before they all achieved notoriety. Her midtown gallery, which opened in 1946 (and closed every summer so that Parsons could focus on her own art), gave the Abstract Expressionist artists their first large-scale exposure, making it one of the most prestigious art galleries in New York. In its later years, the Parsons Gallery did much to promote the works of many gay, lesbian and bisexual artists, including Agnes Martin, Ellsworth Kelly, Jasper Johns and Robert Rauschenberg.

The Betty Parsons Gallery's first exhibition, in September 1946, was organized together with Barnett Newman and Tony Smith. Newman, who wrote for many of the catalogues on behalf of the Gallery, noted: "It is becoming more and more apparent that to understand Modern art, one must have an appreciation of the primitive arts, for just as modern



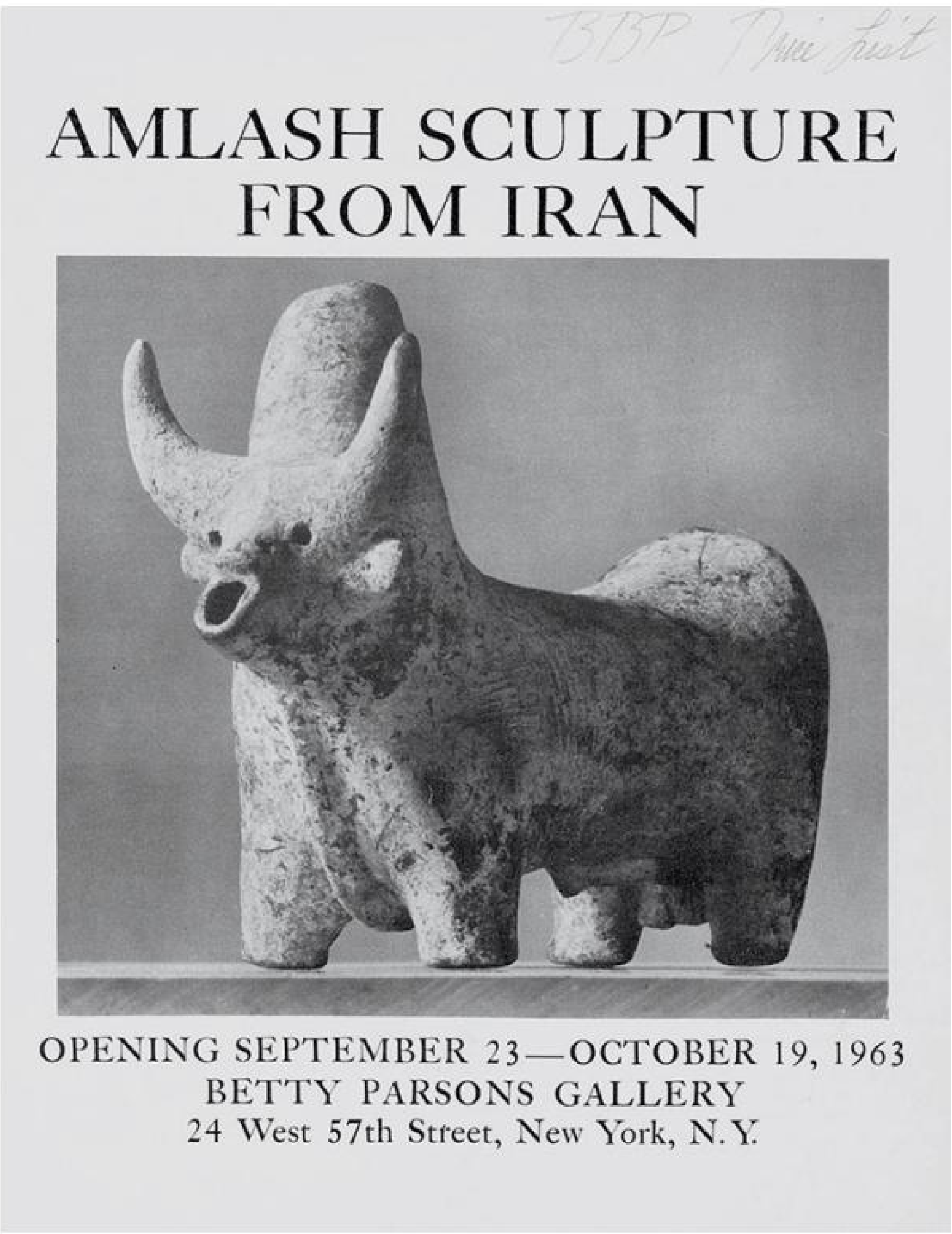
Abstract figure	Seal	750.
Bronze bull		1000.
Bull		750.
Deer	(Small)	750
Buffalo		300

BETTY PARSONS GALLERY
24 West 57th Street, New York, N.Y.

Betty Parsons Gallery poster, *Amlash Sculpture from Iran* (1963)

→13
KODAK SAFETY
→10

Negatives from the 1963 exhibition showing the Steatopygous Idol



BBP Mini first

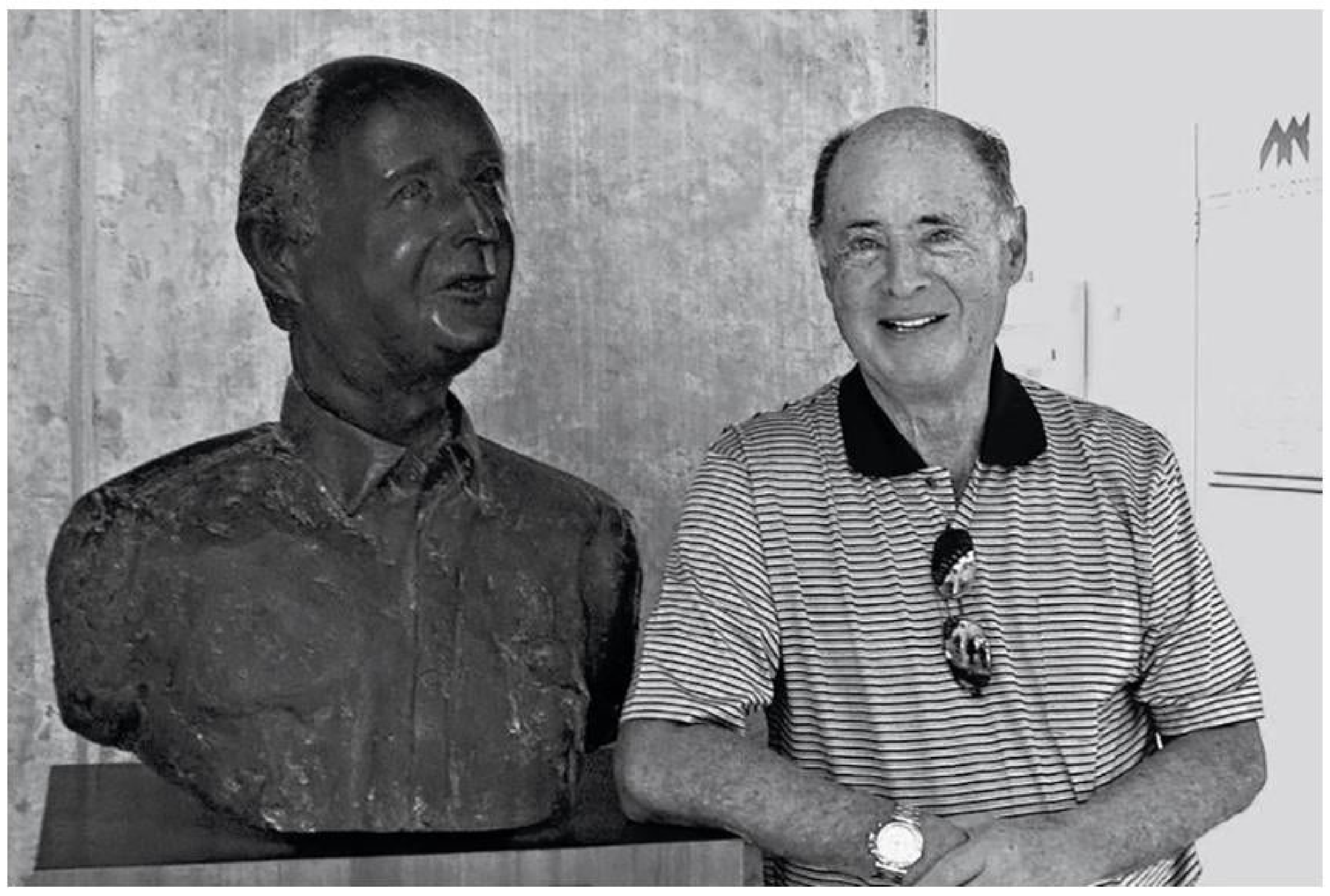
AMLASH SCULPTURE
FROM IRAN

OPENING SEPTEMBER 23—OCTOBER 19, 1963
BETTY PARSONS GALLERY
24 West 57th Street, New York, N.Y.

Betty Parsons Gallery poster (1963)

art stands as an island of revolt in the stream of western European aesthetics, the many primitive art traditions stand apart as authentic aesthetic accomplishments."

Betty Parsons strove to turn her gallery into more than just a home for New York's avant-garde. She set out to create a haven for those artists who received less recognition – particularly women and the gay community – during a time when the art world remained dominated by straight men. While her gallery was not among the wealthiest of New York galleries, nor among the most elite, it did develop a reputation for being the definitive place where some of the 20th-century's greatest artists got their start. Even after some of them left for bigger galleries and dealers (about which she was reportedly offended), Parsons remained proud of the legacy she worked to create.



Lord Anthony Jacobs (1931–2014)

Mehdi Mahboubian (1922–2005) was a prominent Iranian antiques dealer and was the grandson of Dr Benjamin Mahboubian (1868–1968), an archaeologist who conducted commercial excavations in Iran during the 1920s and 1930s, including the site of Hasanlu in Azerbaijan, and other sites in Iranian Kurdistan and Luristan. Until 1979, he ran one of the most important galleries in Tehran and acted as personal adviser to the Shah. By 1973 he had a gallery in London and also ran a business in New York. His collection was exhibited at the University of Texas in Austin in 1970 in honour of the birthday of Mohammad Reza Shah Pahlavi.

Lord Anthony Jacobs (1931-2014) was a British businessman and an independent politician. Jacobs was Chairman of Nig Securities Group from 1957 to 1972, of Tricoville Group from 1961 to 1990 and 1992 to 1994, and of the British School of Motoring from 1973 to 1990. From 1972, he was member of the Liberal Party and in 1984 he became his Party's Joint Treasurer. He was knighted in 1988, and in 1997 he was created a life peer as Baron Jacobs of Belgravia in the City of Westminster. At the time of his peerage, he also received an Honorary Doctorate from the University of Haifa in recognition of his generous support for the excavation of an ancient shipwreck at Ma'agan Michael.

6

BULL RHYTON

Iran, 1st millennium BC
Terracotta , H: 28 cm

EXHIBITED

Trésors de l'ancien Iran, Musée Rath, Geneva, 8 June–25 September 1966
Antiquities, Sotheby's, London, 12 December 1983, lot 88

PUBLISHED

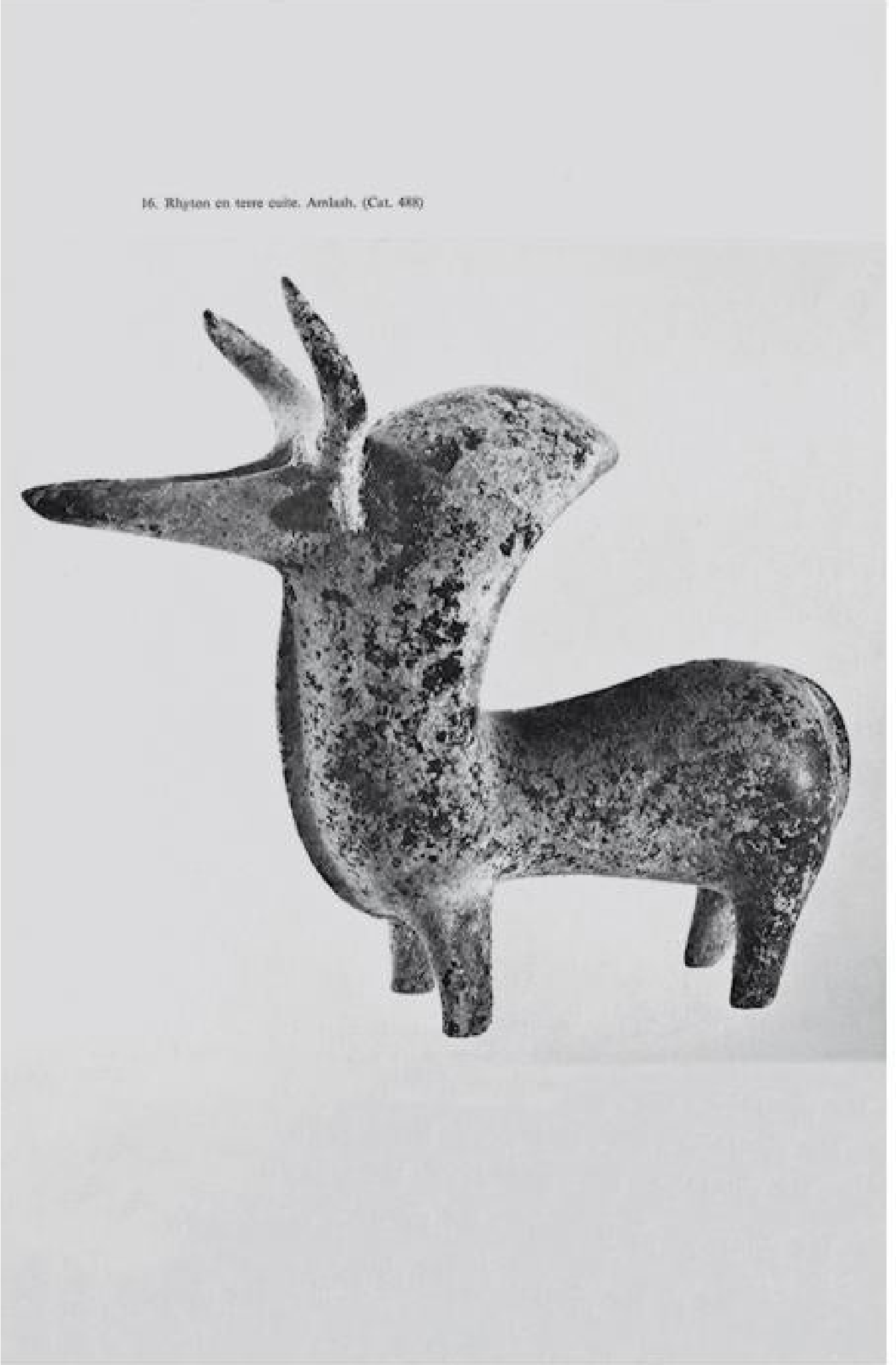
Trésors de l'ancien Iran (exh. cat.), Musée Rath, Geneva, 1966, p. 102, no. 488, pl. 16
Christie's, *Antiquities*, London, 7 July 2021, lot 44

PROVENANCE

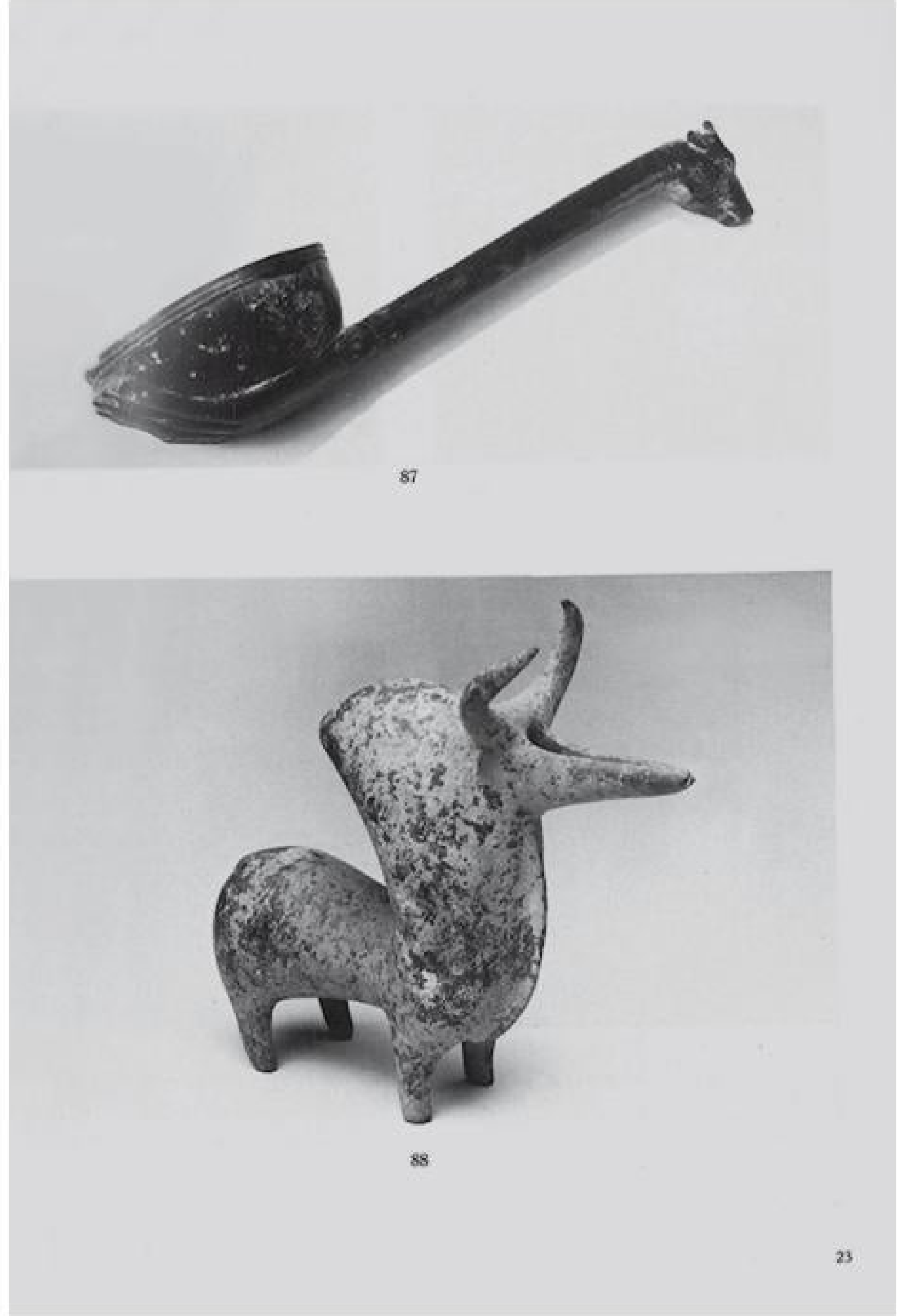
Previously in the Private Collection of Madame Ansari, Geneva, from at least 1966
Sold at: *Antiquities*, Sotheby's, London, 12 December 1983, lot 88
With Hadji Baba Ancient Art, London
Lord Anthony Jacobs (1931–2014) collection, London, acquired from the above
ALR: S00210901

CONDITION

In excellent condition, no breaks except very minor loss to the tip of one horn.


16. Rhyton en terre cuite. Amlash. (Cat. 488)

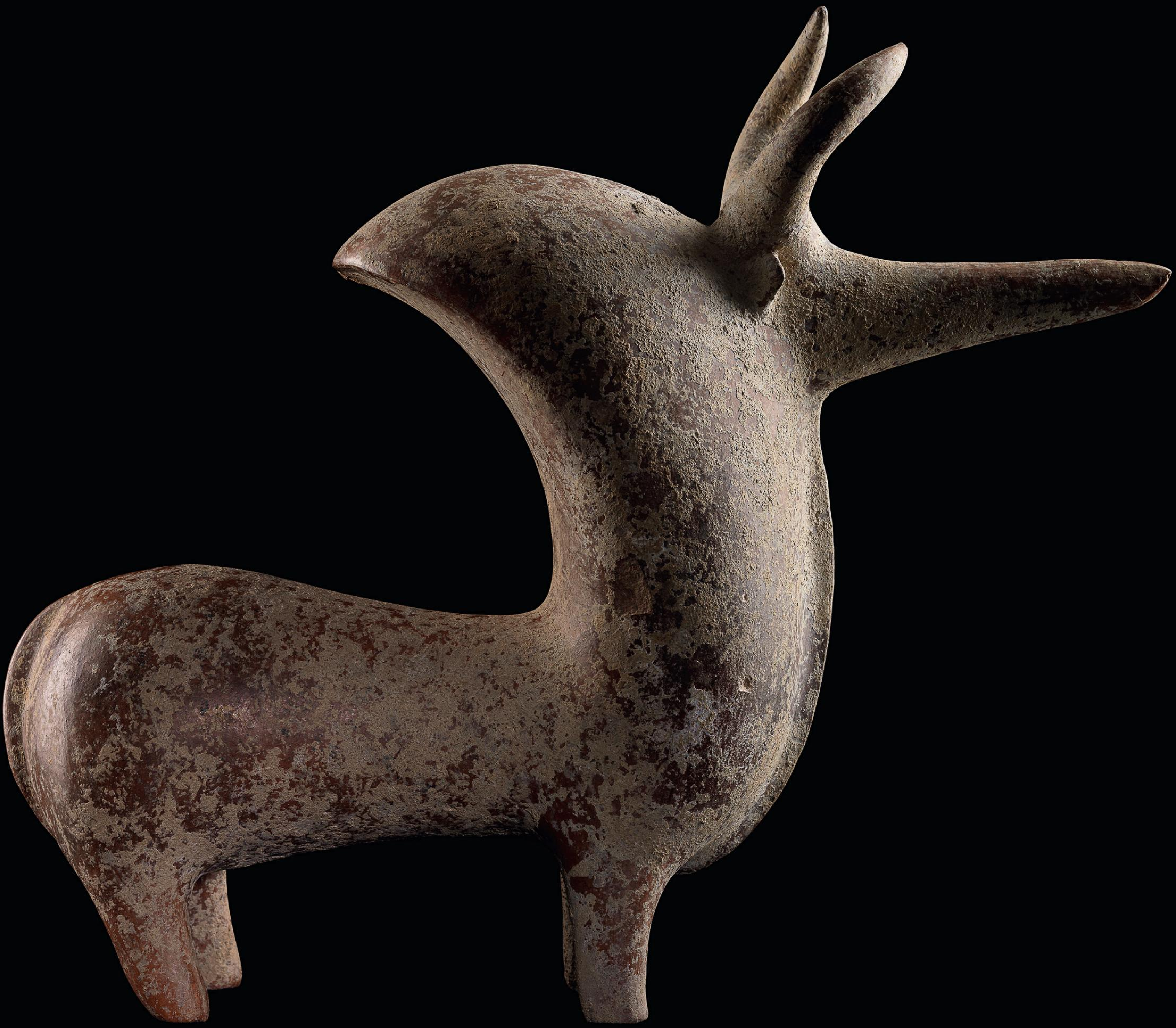
1966


87

88

25

1983



Mme Ansari, 1979

An exceptional piece of Amlash clay sculpture in the form of a bull rhyton, this wonderful zoomorphic figurine is elegantly and precisely moulded, with a long curving body and truncated legs. The dewlap is clearly defined, running in a straight line from between the legs to beneath the head, and it sports a hump ending almost in a point. The horns are rendered with a nod to naturalism, being unsymmetrical and of slightly different sizes, and its tail is tucked neatly between its hind legs. The forehead is split with a channel for the liquid to be poured from, and there is another opening at its rear to fill the vessel with liquid.

The bull was revered in ancient Near-Eastern cultures, and from the number of seemingly votive bull figurines that have emerged from the Amlash excavations, bulls were clearly important to the religion practised there.

A rhyton is large hand-held jug with an opening at either end from which to pour liquid, usually wine, at feasts or during ceremonial rites. A link has been made by archaeologists between the evolving replacement with wine of blood libations after animal sacrifices and the bull-shaped rhytons, suggesting the form of the rhyton in some way symbolized the original ritual.

This piece is exceptional due to both its particularly elegant rendering and its condition, as it is complete, with no breakages and only the smallest loss to the tip on one horn.

NOTE ON THE PROVENANCE

A **Mme Margueritte Ansari** is mentioned in the credits of the catalogue to the landmark exhibition *7000 Years of Iranian Art*, held in major museums in North America and Europe in the 1960s and showcasing 500 objects from the collection of Mohssen Foroughi, brother of the Iranian ambassador to the US, and 200 pieces from the Tehran archaeological museum. Ansari is credited with having supervised the packing and shipping of the Foroughi collection.

Lord Anthony Jacobs (1931-2014) *For note on Lord Anthony Jacobs please see page 34 above.*

7

BULL RHYTON

Iran, 1st millennium BC
Terracotta, H: 22.5cm, W: 27 cm

PUBLISHED

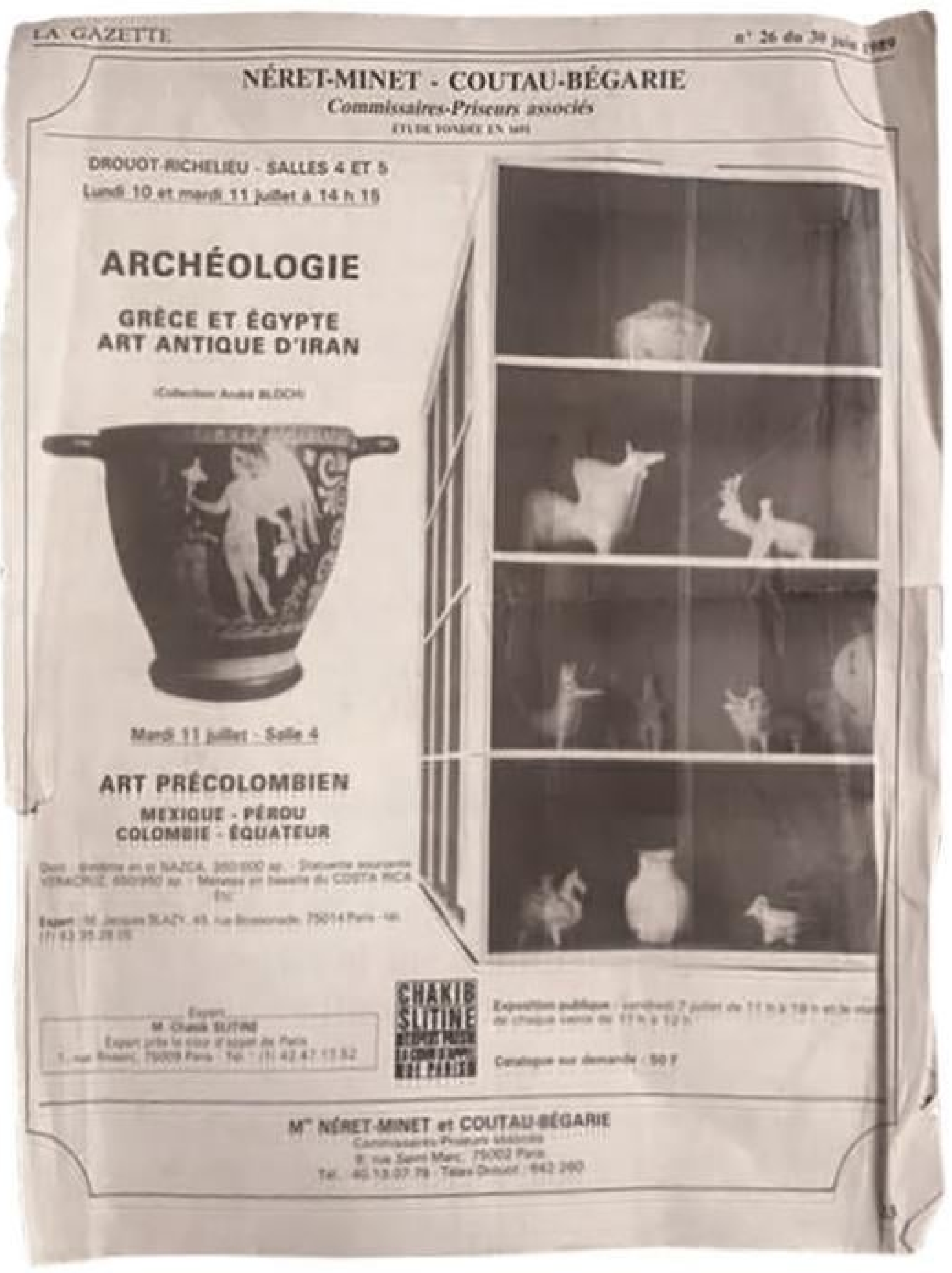
La Gazette, no. 26, 30 June 1989, advertisment for Neret-Minet-Coutau-Begarie auction, illus. p. 23

PROVENANCE

Sold at: Neret-Minet-Coutau-Begarie, Paris, 1989 (advertised in *La Gazette*, 26 June, 1989)
Private collection of Mr Leo Amar, France acquired from the above sale (accompanied by French cultural passport 226921)
ALR: S00212727

CONDITION

In excellent condition, slight weathering to the surface as expected with age.



LA GAZETTE
n° 26 du 30 juin 1989

NÉRET-MINET - COUTAU-BÉGARIE
Commissaires-Priseurs associés

DROUOT-RICHELIEU - SALLES 4 ET 5
Lundi 10 et mardi 11 juillet à 14 h 15

ARCHÉOLOGIE
GRÈCE ET ÉGYPTE
ART ANTIQUE D'IRAN

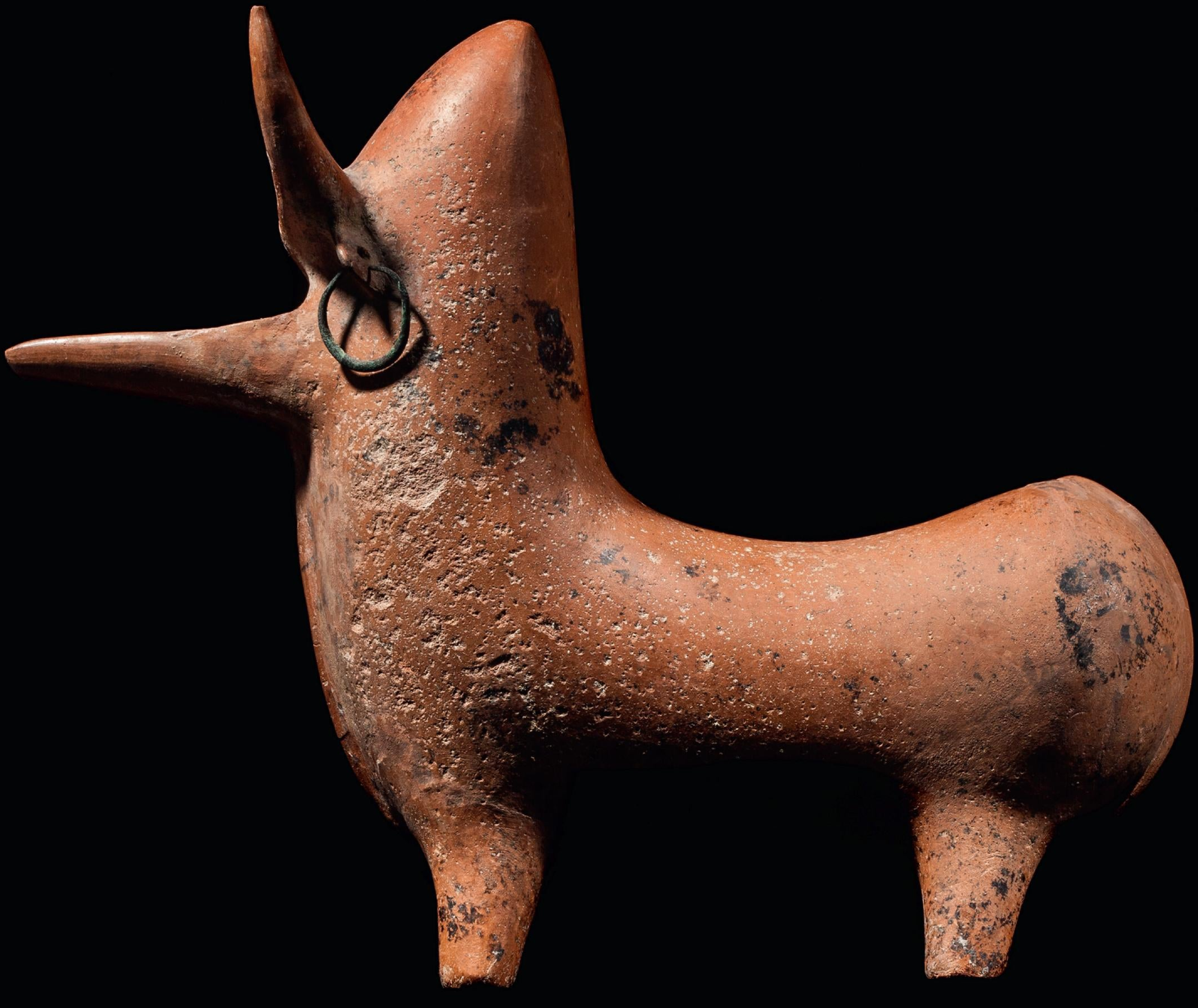
Mardi 11 juillet - Salle 4

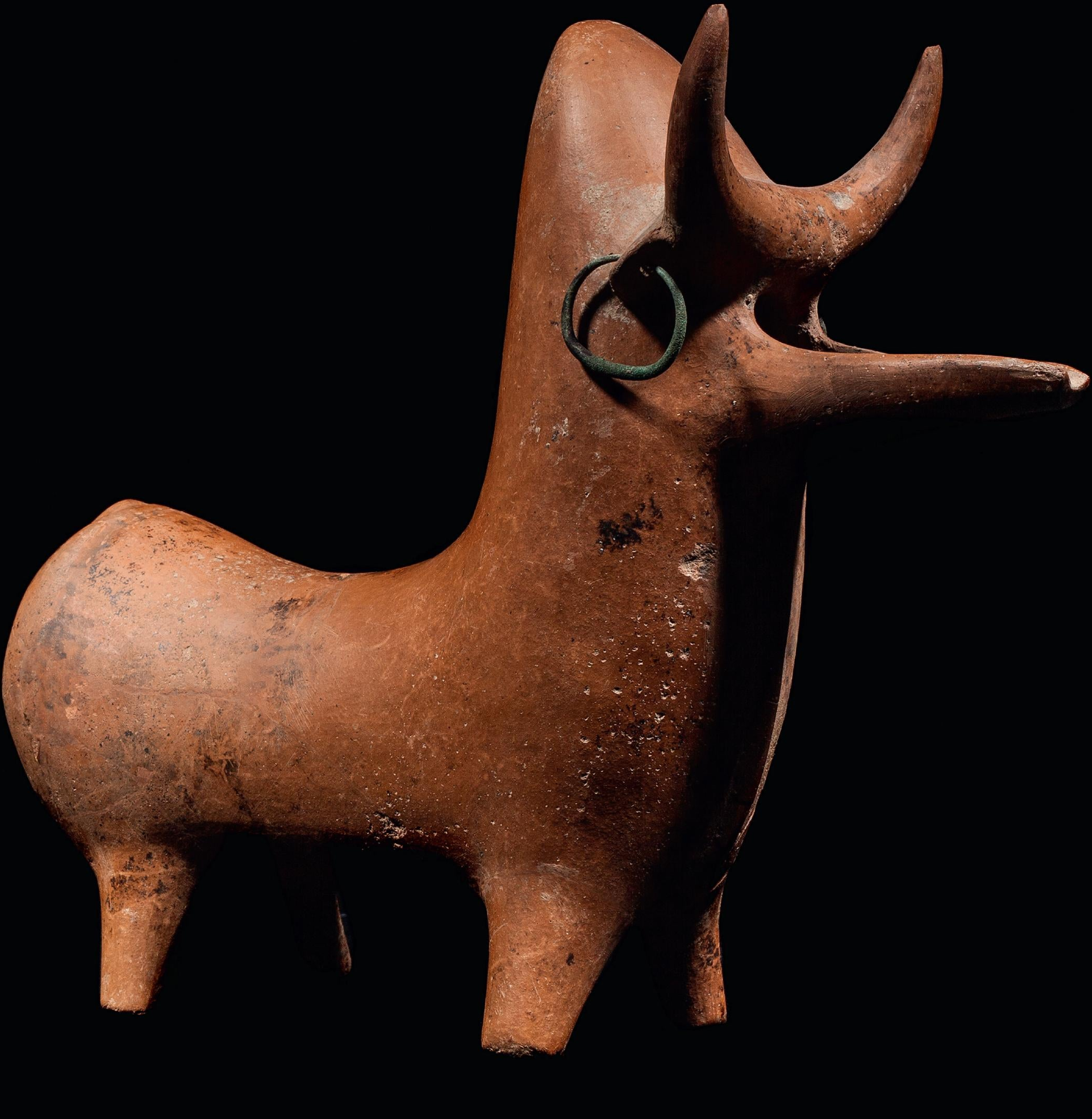
ART PRÉCOLOMBIEN
MEXIQUE - PÉROU
COLOMBIE - ÉQUATEUR

Catalogue sur demande : 50 F

Mes NÉRET-MINET et COUTAU-BÉGARIE

The bull can be seen on the left-hand side of the 3rd shelf from top, 1989





A fired terracotta vessel in the form of a hump-backed bull, with elongated nose and curved contours. The animal stands on short legs, with the forelegs smoothly transitioning into the imposing round chest. A vertical rib runs down the chest, representing the dewlap. A similar rib at the rear represents the hindquarters and tail of the animal. Between the chest and the pronounced hump rests the head, elongated to serve as a spout, with circular eyes carved at the base of the long, upturned horns crowning the head. The ears are decorated with hooped bronze earrings.

Vessels in the shape of animals were produced in Iran from the late fourth millennium BC, though the majority of these early works were stone rather than ceramic. The most sophisticated manifestation of this tradition appears shortly after 1000 BC in a series of bull-, deer- and gazelle-shaped vessels that were excavated in the region southwest of the Caspian Sea at Garmabak and Marlik. As many as five bulls were found in one tomb at Marlik, very similar in style to this bull.

The presence of so many similar vessels found in tombs suggests a ritualistic function. In Zoroastrianism (which served as the state religion of the ancient Iranian empires for more than a millennium, from around 600 BC to 650 AD, but may have had roots dating back to the second millennium BC), bull's urine is a purifying agent, rendering ritually clean the object or person washed in it. The source of this cleansing power is the 'Uniquely Created Bull', the origin of all beneficent animal life in Zoroastrian cosmology. In traditional Zoroastrianism unconsecrated bull's urine (gomez) was used to cleanse a corpse and to purify clothing defiled by death. It may be that similar practices and beliefs existed in northern Iran in the first millennium BC.

8

MONUMENTAL TORSO OF HERMES

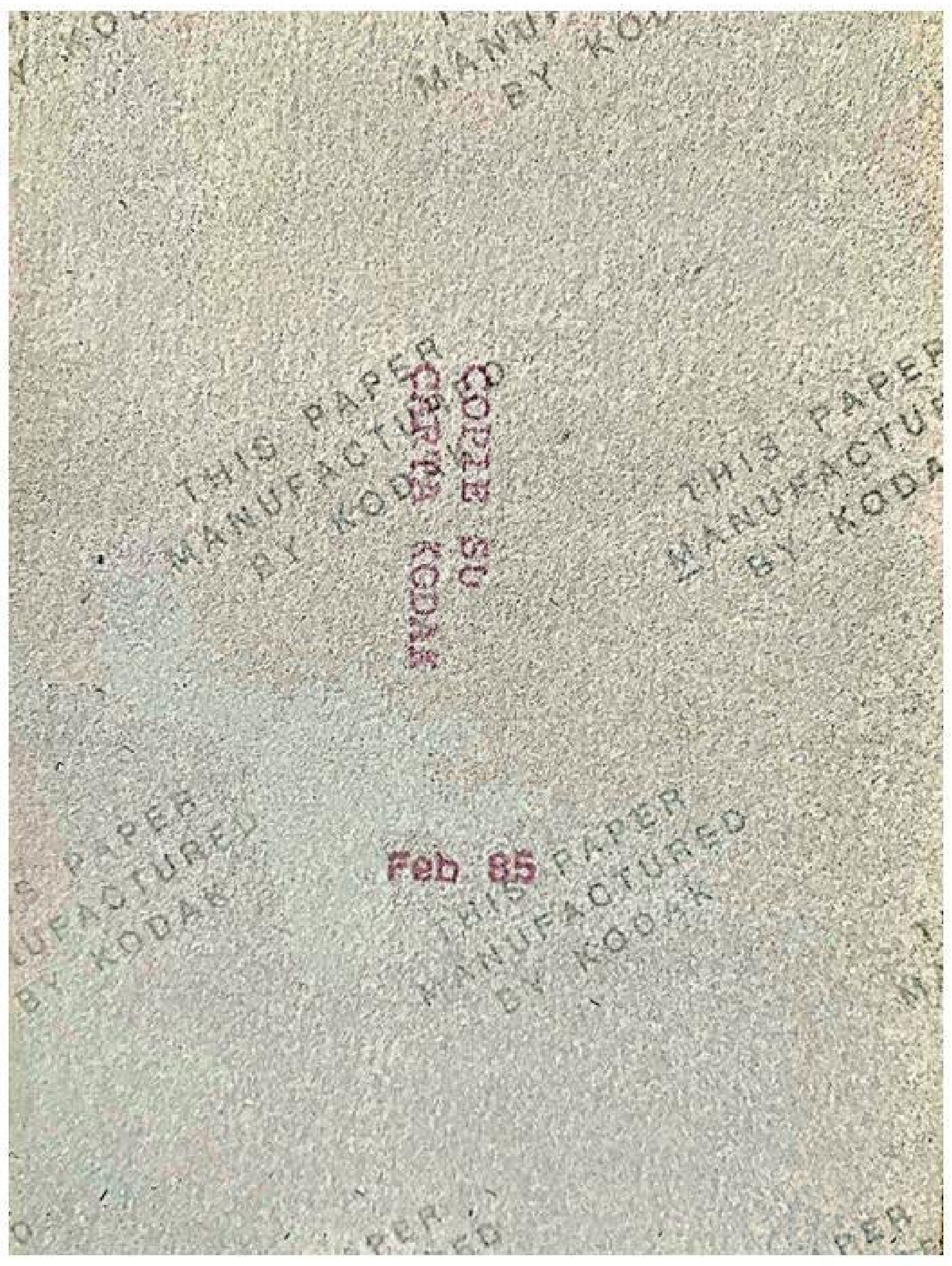
Roman, 2nd century AD
Marble, H: 82 cm

PROVENANCE

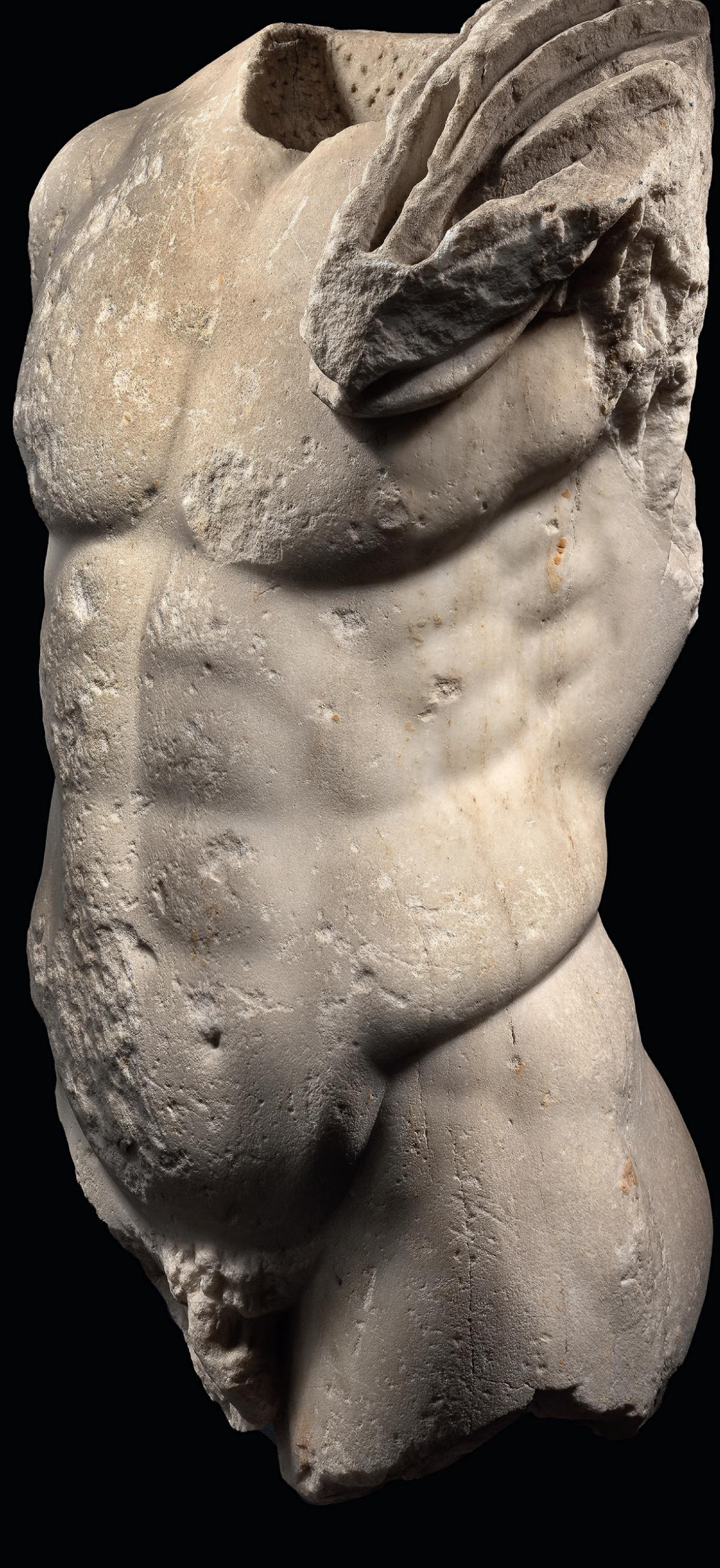
Formerly in the collection of Mr Ugo Donati (1891–1967), Molinazzo di Monteggio (1891–1967), Lugano, Switzerland, acquired in the 1950s
Thence by descent to Mr Carlo Donati, Switzerland, in 1967 (accompanied by photographs dated February 1985)
Paris art market, acquired from the above
ALR: S00208409

CONDITION

In excellent condition, intact fragment with minor pitting to the surface which is most likely the result of exposure to external weather environment.



Back of photographs on p. 49, dated February 1985



Ugo Donati (1891–1967)

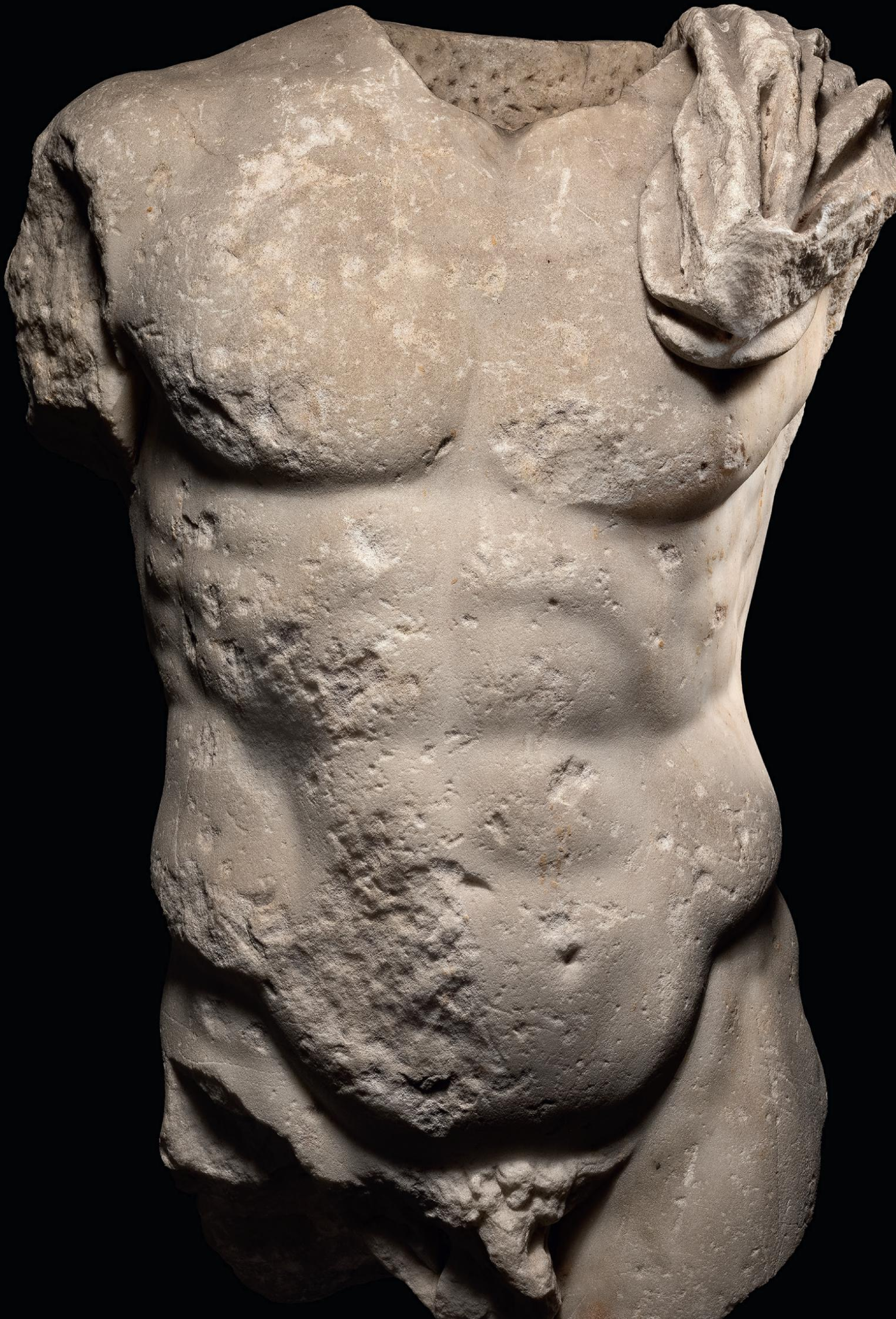
Perhaps a depiction of Hermes, this Roman marble statue typifies the high point of Classical sculpture. Slightly leaning to the left, with the right hip bearing down on to the (now missing) leg, he stands in a carefully articulated contrapposto pose – an artistic move developed by the ancient Greeks for their monumental bronze statues and used throughout the Roman period to produce kinetic and enigmatic sculpture. Prior to the development of contrapposto, statues were designed be viewed frontally. A figure in contrapposto is dynamic enough that it can be shown to advantage from all angles and this is exemplified in this torso, where the curve of the spine and the bed of the hips are clearly delineated.

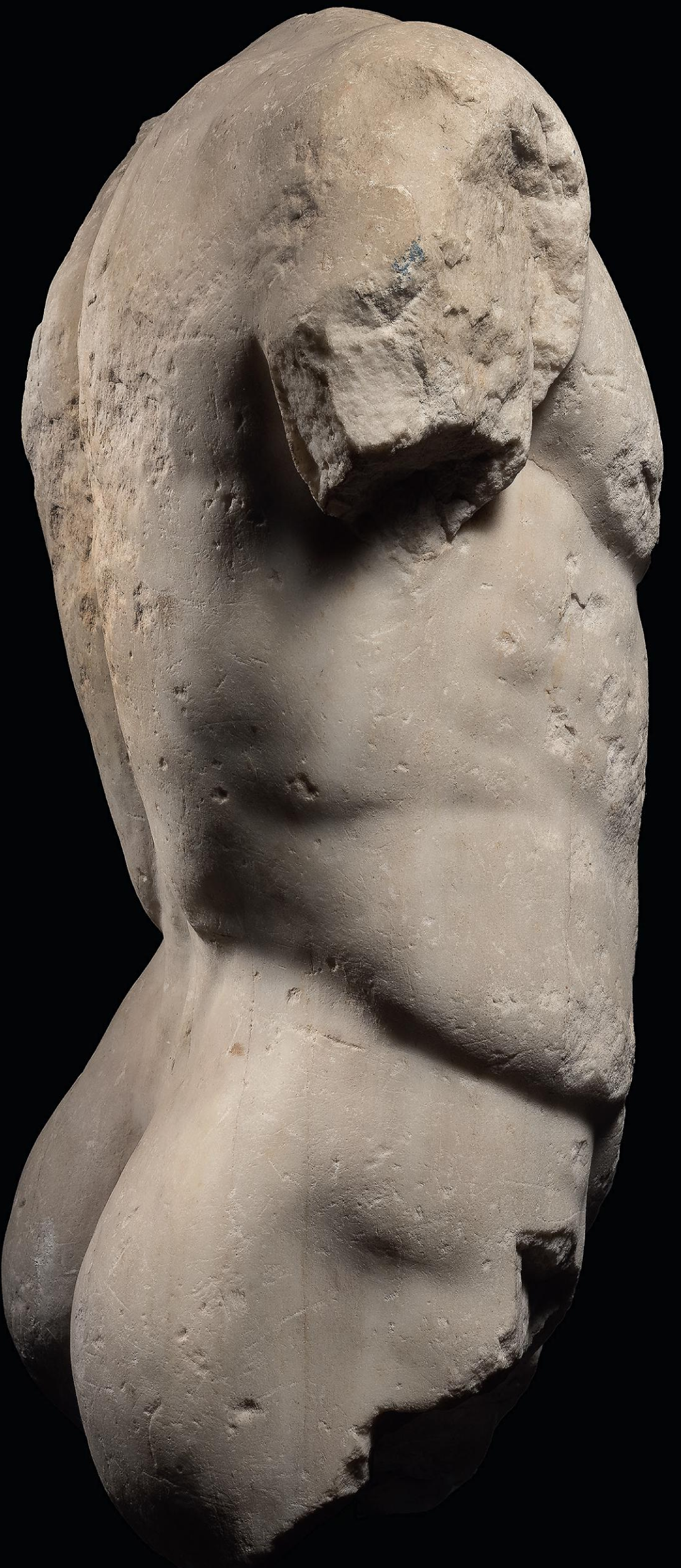
One shoulder is draped with a chlamys, a short cloak worn over the shoulder and often the sole item of clothing for messengers and young boys. It is an attribute of Hermes, the messenger god, and helps tentatively to identify this torso as Hermes, as is the case with the 'Hermes Richelieu' in the Louvre Museum, Paris, and the Hermes/Mercury from the Farnese collection in the British Museum. The pose and styling can also be found in the canons of Roman sculpture, as catalogued by Salomon Reinach, *Répertoire de la Statuaire Grecque et Romaine* (vol. 1, pp. 364, 366–67).

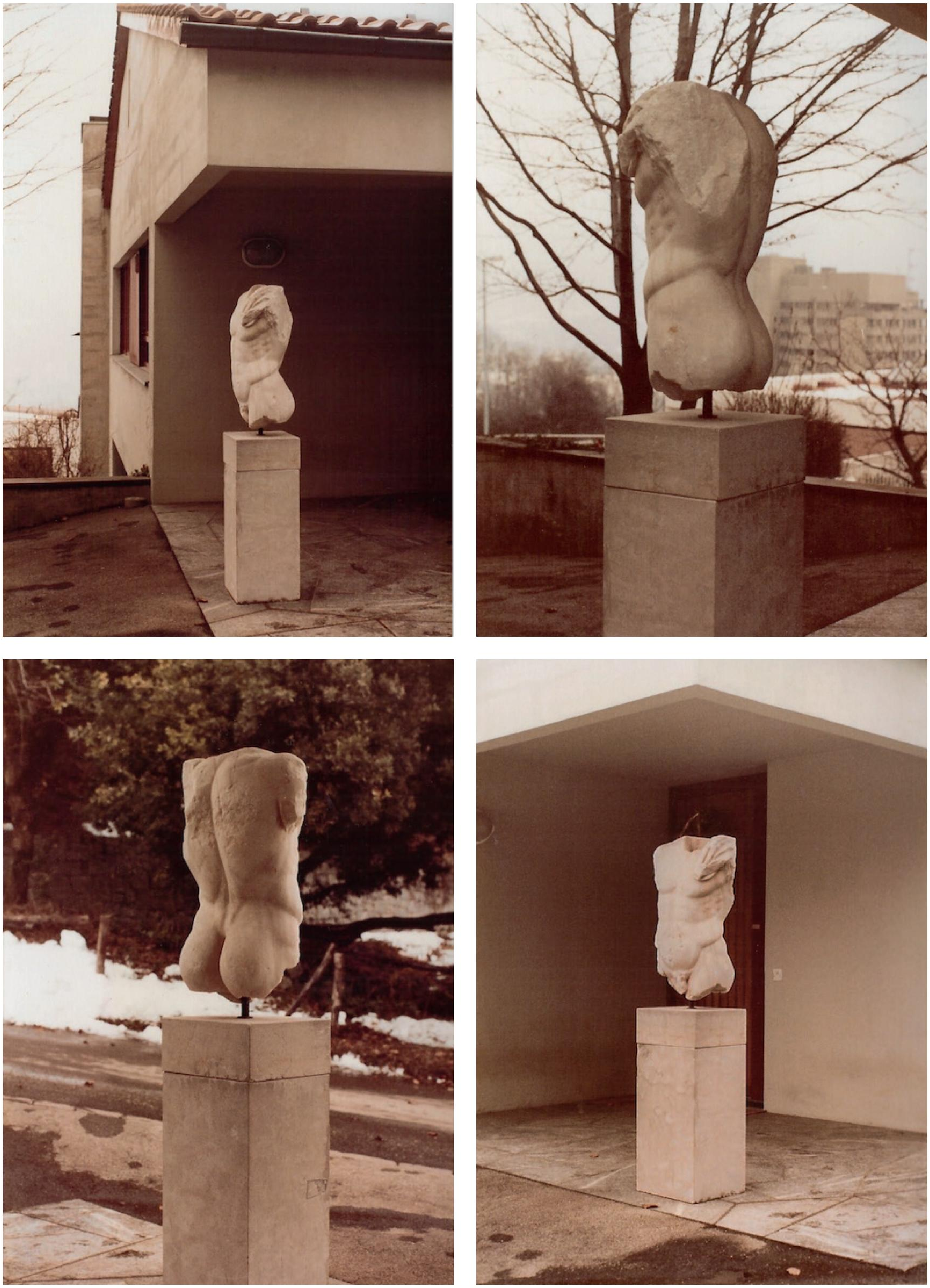
NOTE ON THE PROVENANCE

After graduating from the Bellinzona Business School in Switzerland, **Ugo Donati** (1891–1967) moved to London. In 1911, he left for Rome where he dedicated himself to the study of 16th- and 17th-century art of Ticino. In 1919, he opened an antiquities gallery with a focus on exquisite Roman art. During this time, he was also a member of the Romanisti Group and contributed to several newspapers and magazines.

In 1936, he published *Breve storia degli ticinesi* and in 1941, with the support of the canton of Ticino, he published *Artisti Ticinesi a Roma,* a reference work of the Roman artists of the Ticino. In 1942 he found and published the will of Francesco Borromini. He continued his antique business while continuing his involvement in the dissemination of Italian culture in the Swiss canton. He was a member of the cantonal commission for historical monuments from 1944 to 1948.







Photographs taken outside the Donati home, February 1985

9

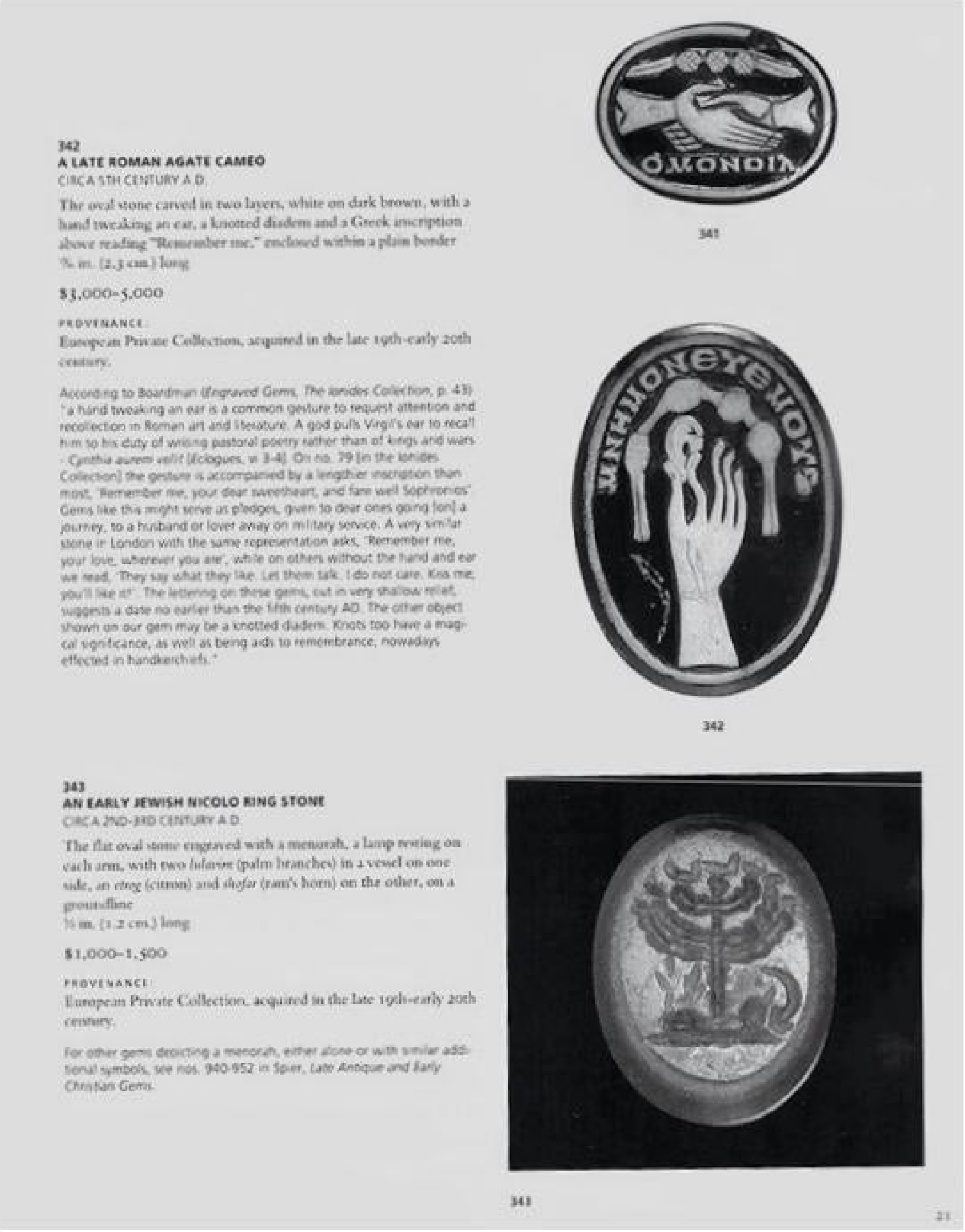
CAMEO ENGRAVED WITH A HAND HOLDING AN EARLOBE

Roman, c. 4th century AD
Bi-layered onyx, 2.4 × 1.8 cm

PUBLISHED
Ancient Jewelry, Christie's, New York, 6 December 2007, lot 342

PROVENANCE
Formerly in the Private Collection of Mr Giorgio Sangiorgi (1886–1960), acquired in the late 19th or early 20th century
Sold at: *Ancient Jewelry*, Christie's, New York, 6 December 2007, lot 342
Swiss art market, acquired from the above sale
Paris art market, acquired from the above (accompanied by French cultural passport 155164)
ALR: S00213664

CONDITION
In near perfect condition, mounted into a modern gold pendent setting.



342
A LATE ROMAN AGATE CAMEO
CIRCA 5TH CENTURY A.D.

The oval stone carved in two layers, white on dark brown, with a hand tweaking an ear, a knotted diadem and a Greek inscription above reading "Remember me," enclosed within a plain border
⅞ in. (2.3 cm.) long

$3,000–5,000

PROVENANCE:
European Private Collection, acquired in the late 19th–early 20th century.

According to Boardman (*Engraved Gems, The Ionides Collection*, p. 43): "a hand tweaking an ear is a common gesture to request attention and recollection in Roman art and literature. A god pulls Virgil's ear to recall him to his duty of writing pastoral poetry rather than of kings and wars - *Cynthia aurem vellit* [Eclogues, vi 3-4]. On no. 79 [in the Ionides Collection] the gesture is accompanied by a lengthier inscription than most, 'Remember me, your dear sweetheart, and fare well Sophronios'. Gems like this might serve as pledges, given to dear ones going [on] a journey, to a husband or lover away on military service. A very similar stone in London with the same representation asks, 'Remember me, your love, wherever you are', while on others without the hand and ear we read, 'They say what they like. Let them talk. I do not care. Kiss me, you'll like it!'. The lettering on these gems, cut in very shallow relief, suggests a date no earlier than the fifth century AD. The other object shown on our gem may be a knotted diadem. Knots too have a magical significance, as well as being aids to remembrance, nowadays effected in handkerchiefs."

343
AN EARLY JEWISH NICOLO RING STONE
CIRCA 2ND–3RD CENTURY A.D.

The flat oval stone engraved with a menorah, a lamp resting on each arm, with two *lulavim* (palm branches) in a vessel on one side, an *etrog* (citron) and *shofar* (ram's horn) on the other, on a groundline
½ in. (1.2 cm.) long

$1,000–1,500

PROVENANCE:
European Private Collection, acquired in the late 19th–early 20th century.

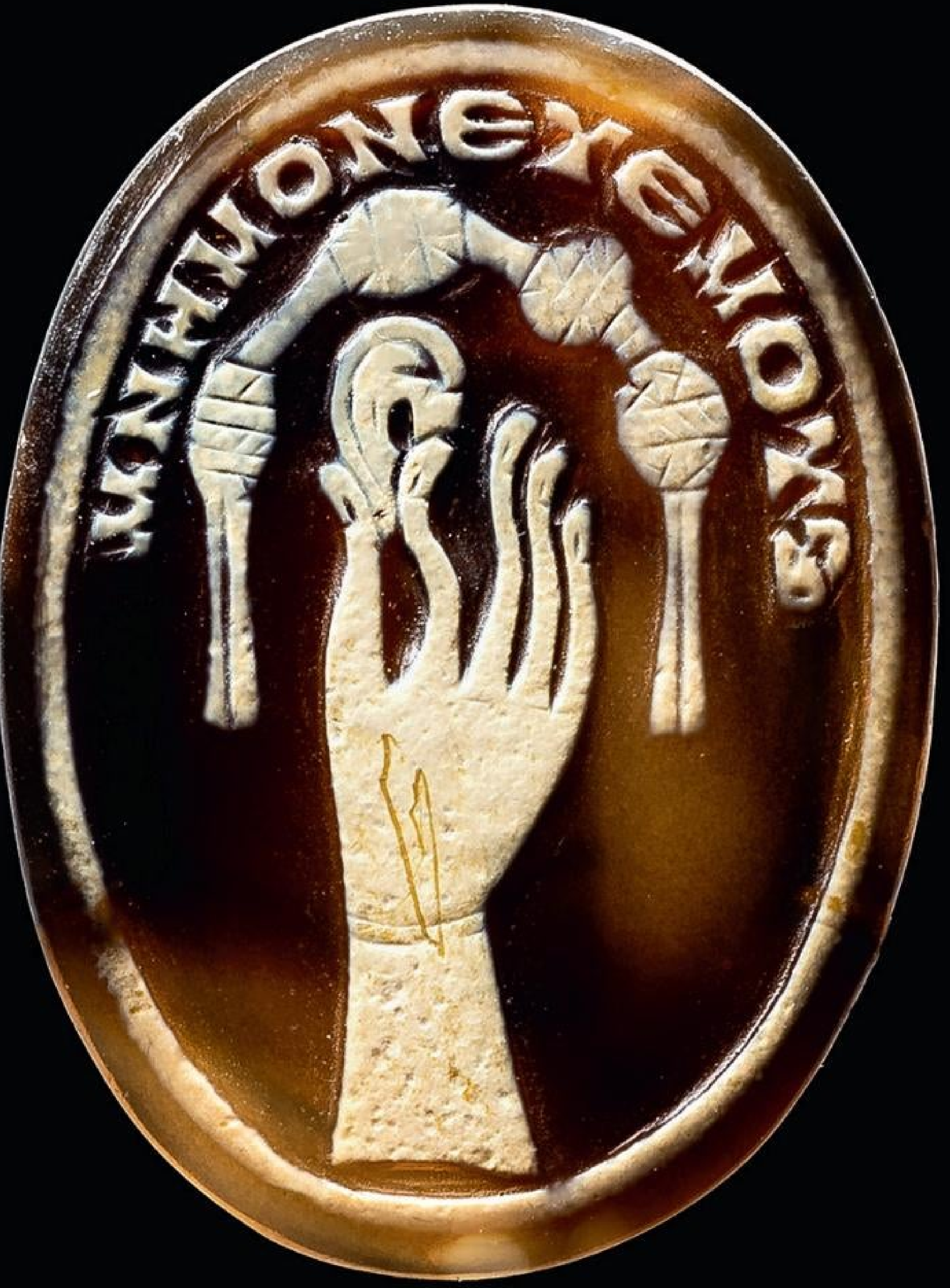
For other gems depicting a menorah, either alone or with similar additional symbols, see nos. 940-952 in Spier, *Late Antique and Early Christian Gems*.

341

342

343

2007


ΜΝΗΜΟΝΕΥΕ ΜΟΥ

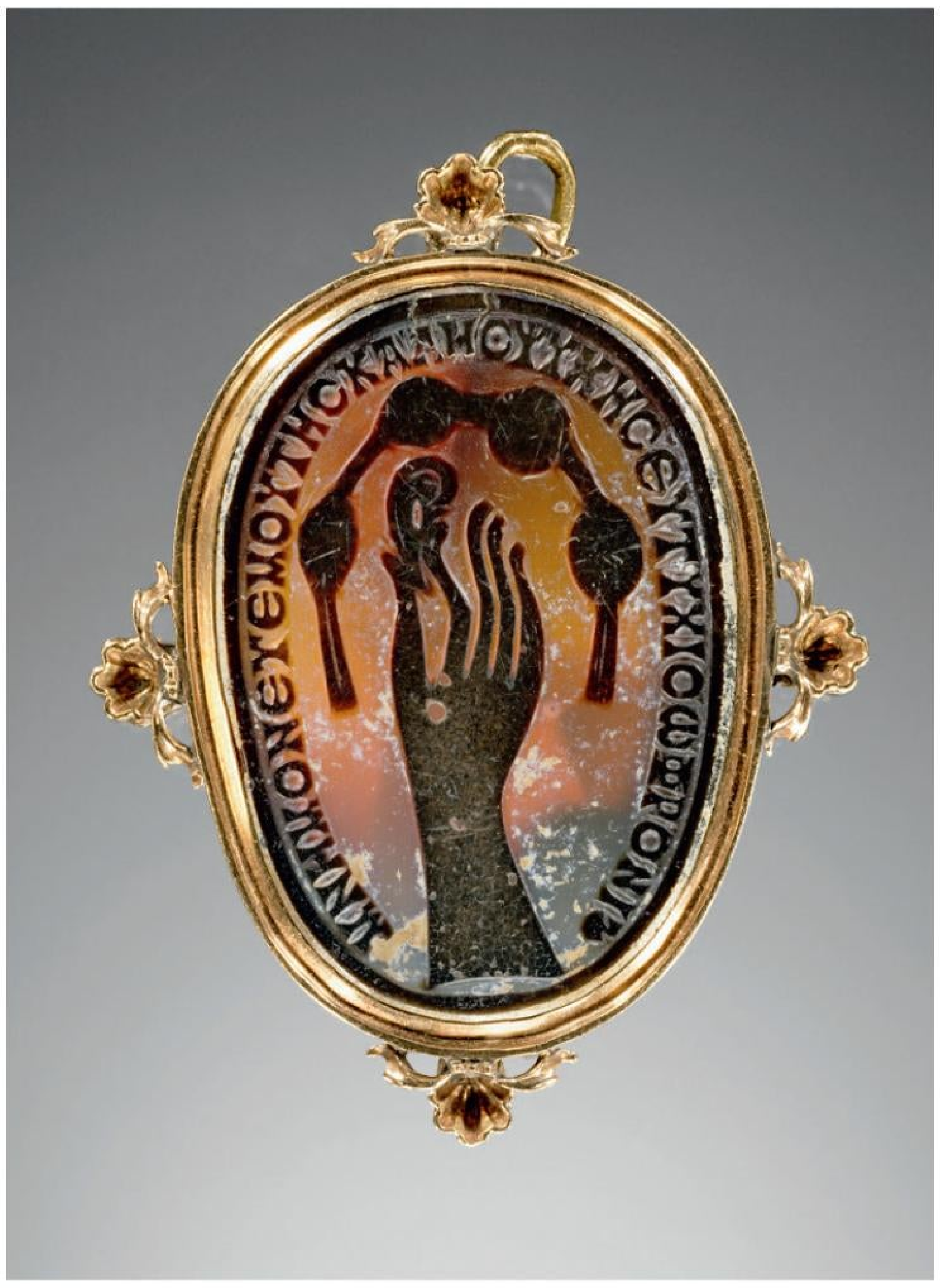
MNHMONEYEMOYS

REMEMBER ME

Cameo engraved with a hand holding an earlobe. Above it, a ribbon or cloth with several knots and a Greek inscription that reads: MNHMONEYEMOY ("Remember me").

A hand tugging an earlobe was a common Roman motif for remembrance, requesting attention from the bearer. It is alluded to in Virgil (*Eclogues* 6, 4) and Pliny the Elder (*Natural History* 11.103) explicitly states that memory is located in the lobe of the ear.

A number of similar cameos with the same motif, including the knotted ribbon and inscription, remain. In some of these cases the inscription is longer – "Remember me! Your dear sweetheart" and "Wherever you are, remember me (and) the love (I bear you)" – suggesting these gems were given as keepsakes for parting lovers, or in remembrance of a death. Jeffrey Spier (*Ancient Gems and Finger Rings: Catalogue of the Collection*) states that gems and cameos with the motif appear unattested before the late 2nd century.



5th-century cameo set in a modern mount,
J Paul Getty Museum, 2001.28.11

NOTE ON THE PROVENANCE

Giorgio Sangiorgi (1886–1960) was a collector and antiquities dealer with a space in the Palazzo Borghese, Rome. A sale catalogue from 1894 lists his upcoming sales, which include: the sale of the atelier of the sculptor Ercole Rosa; the sale of the fourth part of the manuscript codices of the Manzoni Library; the collection of coins of Cavalier Pierre Stettiner; the sale of works of art from the L. Borg De Balzan collection; the sale of the atelier and furniture of the painter Cesare Mariannecci.

Born in Messina, Sangiorgi began to assemble most of his collection in the early 20th century. An exhibition of his ancient textiles was held at the Castel Sant'Angelo in Rome in 1911, and part of his ancient glass collection was published in 1914. Many of his pieces were subsequently acquired by private collectors and museums.

He amassed a noteworthy collection of Greek, Roman and Etruscan gems. They were sold at Christie's in 2007 and it emerged after the sale that the Getty Museum in Los Angeles had been the purchaser of over half of the collection, stating their exceptional quality as the reason and renaming them the Sangiorgi Gems.

10

INSCRIBED RHYTON IN THE SHAPE OF A RECLINING SAIGA ANTELOPE

Sasanian, 6th–7th century AD
Silver, L: 28.5 cm, H: 23 cm, W: 9 cm

EXHIBITED

Sasanian Silver: Late Antique and Early Mediaeval Arts of Luxury from Iran, The University of Michigan Museum of Art, August–September 1967

PUBLISHED

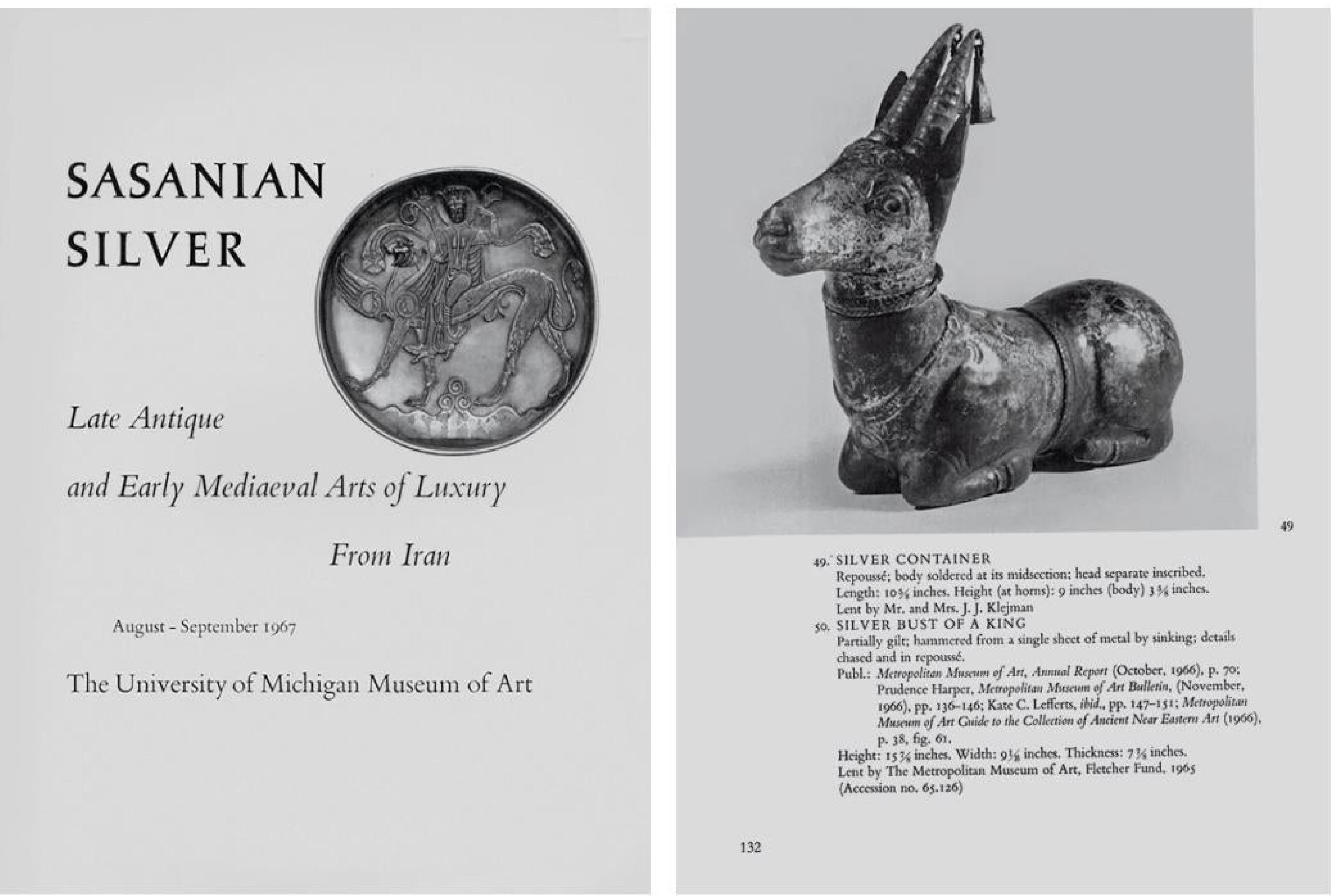
Sasanian Silver: Late Antique and Early Mediaeval Arts of Luxury from Iran, The University of Michigan Museum of Art, 1967, p. 132, cat. 49

PROVENANCE

With J.J. Klejman Gallery, New York, from at least 1967
Private Collection of Faith-Dorian Wright (1934–2016) and Martin Wright (1930–2018), New York, acquired from the above on 22nd September 1971
ALR: S00207447

CONDITION

Very good state of preservation. The surface has been professionally cleaned and shows areas of tarnishing.
There are a few minor dents and cracks, and small areas of repair some of which were likely carried out in antiquity.
Remains of a handwritten old collection label can be found on the underside of the rhyton.



SASANIAN
SILVER

Late Antique
and Early Mediaeval Arts of Luxury
From Iran

August - September 1967

The University of Michigan Museum of Art

49

49. SILVER CONTAINER
Repoussé; body soldered at its midsection; head separate inscribed.
Length: 10⅜ inches. Height (at horns): 9 inches (body) 3¾ inches.
Lent by Mr. and Mrs. J. J. Klejman

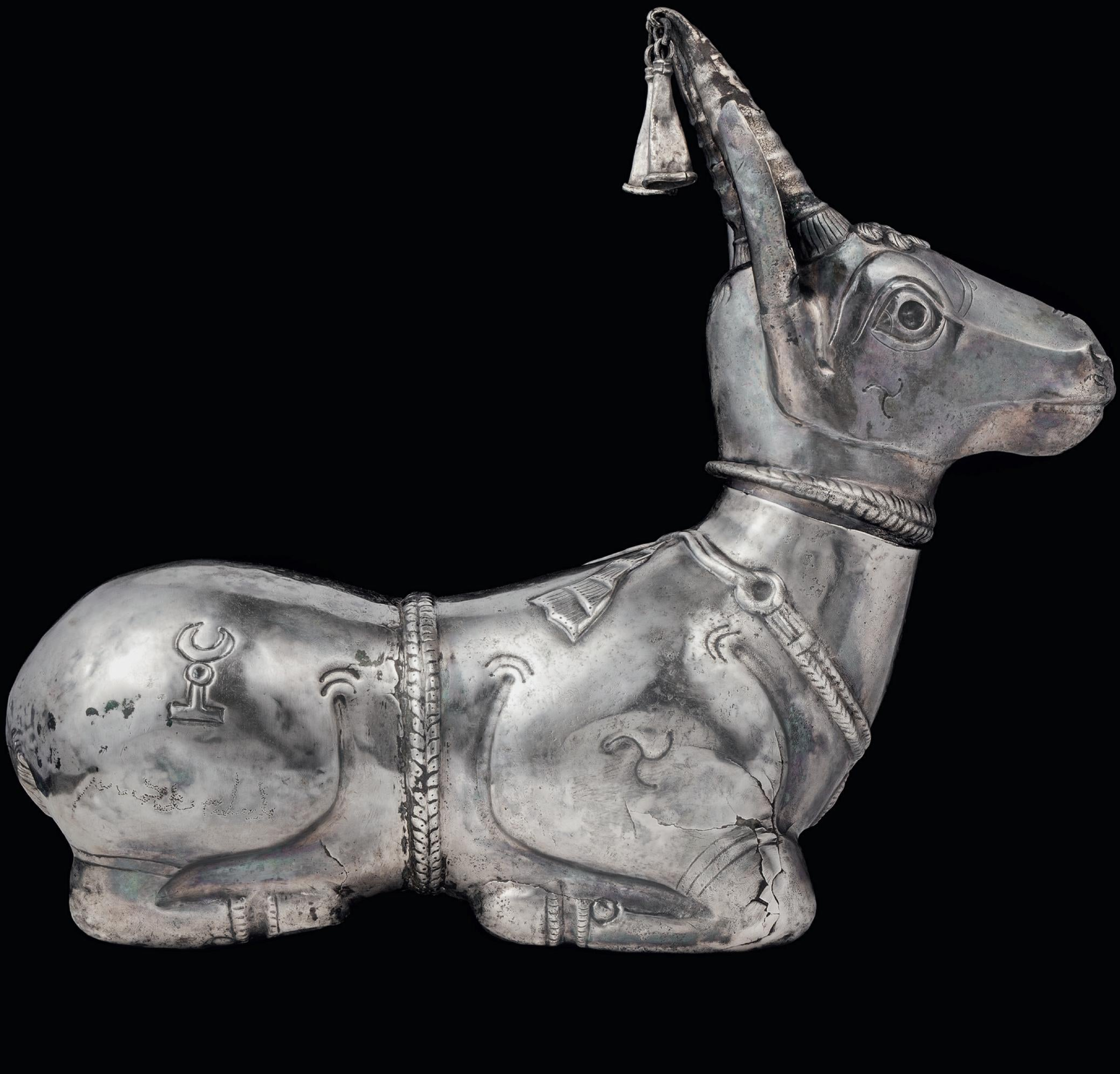
50. SILVER BUST OF A KING
Partially gilt; hammered from a single sheet of metal by sinking; details chased and in repoussé.
Publ.: *Metropolitan Museum of Art, Annual Report* (October, 1966), p. 70; Prudence Harper, *Metropolitan Museum of Art Bulletin*, (November, 1966), pp. 136–146; Kate C. Lefferts, *ibid.*, pp. 147–151; *Metropolitan Museum of Art Guide to the Collection of Ancient Near Eastern Art* (1966), p. 38, fig. 61.
Height: 15¾ inches. Width: 9⅜ inches. Thickness: 7¾ inches.
Lent by The Metropolitan Museum of Art, Fletcher Fund, 1965
(Accession no. 65.126)

132

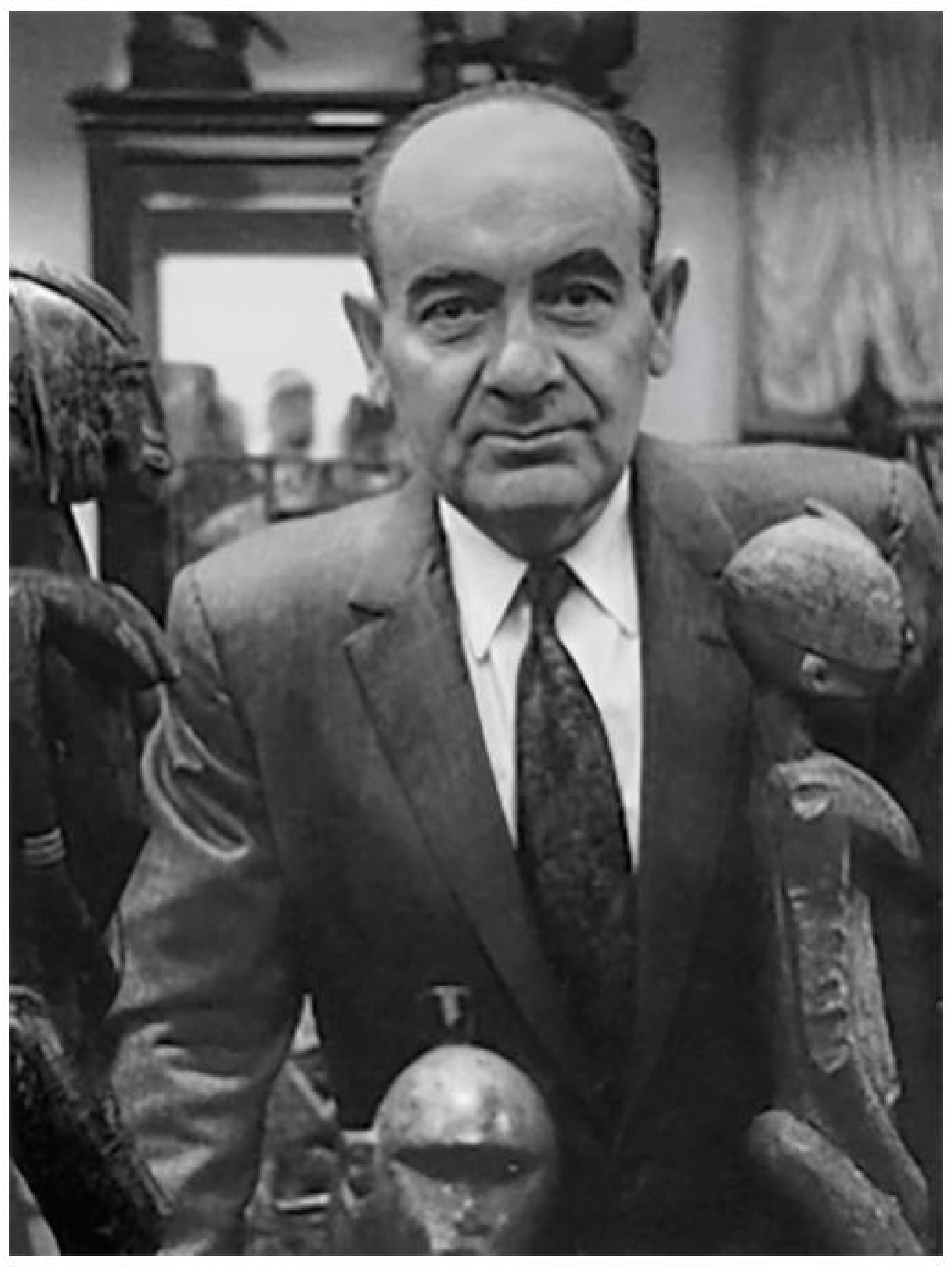
1967

Silver
mber 1967

Handwritten old collection label



Detail of inscription


John J. Klejman (1905–1995), 1964

Faith-Dorian and Martin Wright

The rhyton consists of three major sections: the head, front section of the body and rear section of the body. Each section is hammered from one piece of silver. The design is by repoussé and chasing. The head also contains the following added parts each made of hammered silver: two ears, two horns and two bells attached from the points of the horns with wire hoops. Ears and horns extend for some distance into the head of the antelope, attached to the head by solder. The front part of the body contains a spout, located between the front knees.

There is a punched inscription in Middle Persian on the right rear haunch, which gives the name and weight of the vessel. The name appears to be: ‹wlhl'n›, i.e. Warahr n (later Bahram). It is likely the case that this silver vessel was originally commissioned in honour of a Sasanian king.

NOTE ON THE PROVENANCE

John Jacob Klejman (1906–1995) was a Polish-born art dealer who served as an historical bridge between the European art world as it existed before the Second World War and the budding art market in prosperous post-war America. Klejman was widely considered one of the most important New York dealers of his day, and one of the most influential figures in developing American appreciation of African art. From a Jewish family in Warsaw, he made his business selling antique European decorative arts before WWII. Surviving the horrors of the war, Klejman and his family were displaced and ultimately settled in New York. He found that he was able to acquire African art of high quality at relatively reasonable prices in both Europe and in New York, and thus he began to rebuild his business, capitalizing on the growing enthusiasm for arts of world cultures. In the late 1950s, Klejman opened a gallery at 982 Madison Avenue in the Parke-Bernet building. Many great American collectors of the 20th century had their first exposure to African art there, with the benefit of Klejman's famously refined taste and intuition for quality.

The Wrights were pioneer collectors of Oceanic art, and pieces from their collection now form the core of several museum collections, including the Metropolitan and the Israel Museum. Faith-Dorian Wright (1934–2016) was an accomplished artist born in New York City, whose own work was influenced by African artists' use of organic materials, and she mixed acrylics with charcoal, chalk, ochre and pigments from roots and leaves. Martin Wright (1930–2018) was a successful lawyer and businessman. Their collection was largely formed in the 1960s and '70s and many of the early acquisitions came from New York dealer J. J. Klejman.

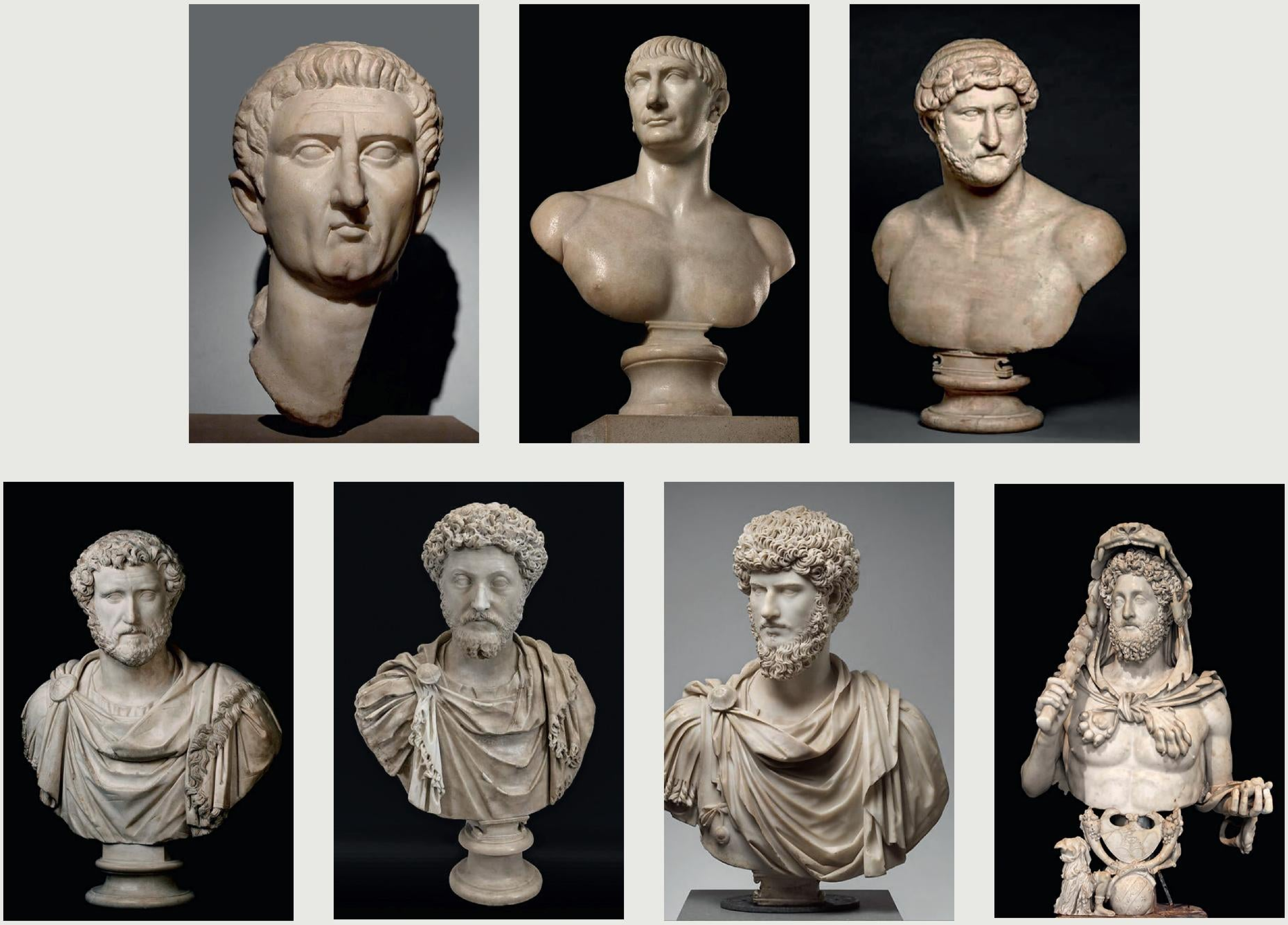
THE NERVA-ANTONINE DYNASTY

The Nerva-Antonine Dynasty was a dynasty of seven Roman emperors. It dated from the accession of Nerva in 96 AD to the murder of Commodus in 192 AD and is generally seen as a period of prosperity, harmony and consolidation, with great achievements in the fields of architecture and the plastic arts, whose decline began with the accession to the throne of Commodus and his eventual assassination. Gibbons wrote of the period, "If a man were called to fix a period in the history of the world during which the condition of the human race was most happy and prosperous, he would, without hesitation, name that which elapsed from the death of Domitian to the accession of Commodus."

THE 'FIVE GOOD EMPERORS'

The emperors from this dynasty pre-Commodus (and excluding co-emperor Lucius Verus) have commonly been called the 'Five Good Emperors', a term coined by Niccolò Machiavelli in his posthumous work 'The Discourses on Livy' (1531): "From the study of this history we may also learn how a good government is to be established; for while all the emperors who succeeded to the throne by birth, except Titus, were bad, all were good who succeeded by adoption, as in the case of the five from Nerva to Marcus. But as soon as the empire fell once more to the heirs by birth, its ruin recommenced." Machiavelli is referring to the linking factor between these emperors, who were mostly of varying temperaments and training – that none of them (save Commodus) were the natural-born heirs of their predecessor. Rather, they were adopted, which under Roman law gave them the same rights and rank as natural-born children. Machiavelli took this as a sign of a new precedent, the adoption of the best man available to be called to the purple. Modern rethinking has somewhat revised this view, as it should be noted that none of the emperors but Marcus Aurelius had sons who survived into adulthood, and most were linked by blood and marriage – Hadrian and Marcus Aurelius were the closest male relatives of Trajan and Pius respectively, and in both cases the adoptions were strengthened by dynastic marriages. It should also be noted that contemporary Roman sources support the modern view, that the imperial succession in the 2nd century was just as dynastic as that in the 1st, and not motivated by a desire to elevate candidates better suited to rule over family members.

Included in this catalogue are representations of Marcus Aurelius (p. 70), Antoninus Pius (p. 60), Faustina Minor (p. 74) and possibly Lucius Verus (p. 66).



NERVA 96–98 AD

TRAJAN 98–117 AD

HADRIAN 117–138 AD

ANTONINUS PIUS 138–161 AD

MARCUS AURELIUS 161–180 AD
(M. FAUSTINA MINOR 120–175 AD, DAUGHTER OF ANTONINUS PIUS)

LUCIUS VERUS (RULED ALONGSIDE MARCUS AURELIUS) 161–169 AD

COMMODUS 176–192 AD

11

OVER LIFE-SIZE HEAD OF EMPEROR ANTONINUS PIUS

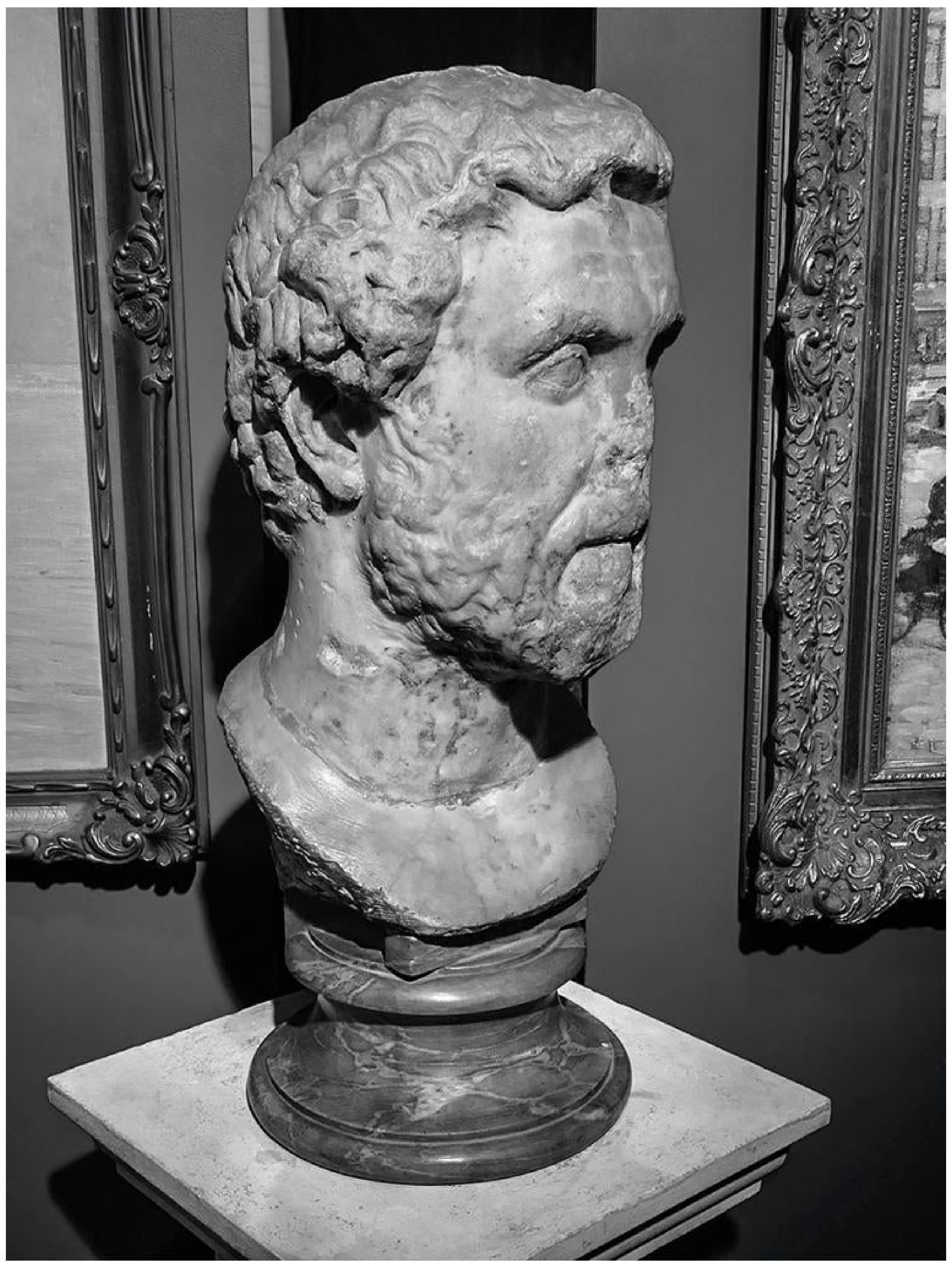
Roman, 138–61 AD
Marble, H: 40 cm, W: 27 cm

PROVENANCE

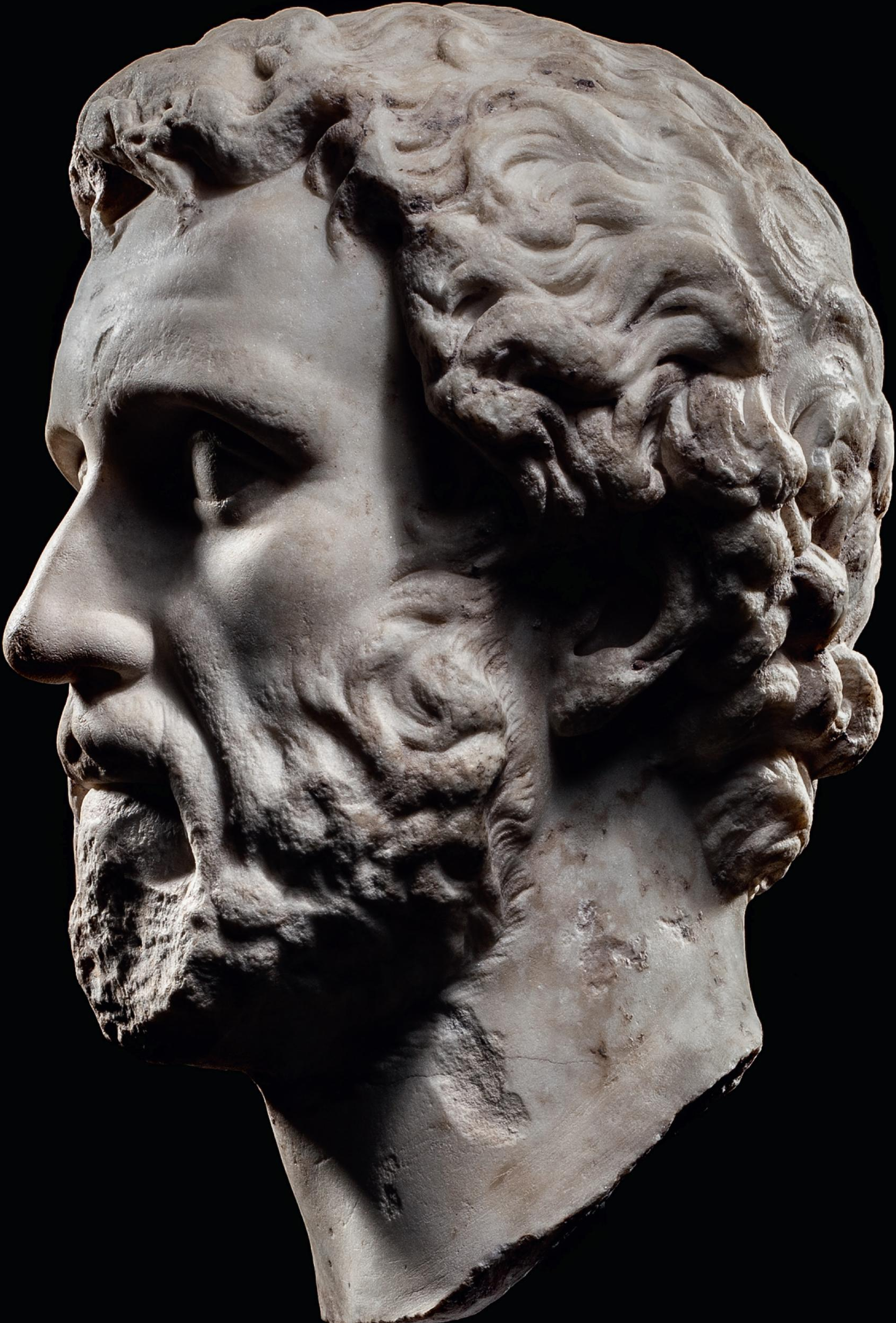
Previously in a late 19th- to early 20th-century collection (based on restoration techniques, old mounting method and base)
Previously in the Private Collection of Mr José Taveirne (1925–2018), Belgium, from at least 1994
European art market, acquired from the estate of the above
ALR: S00212735

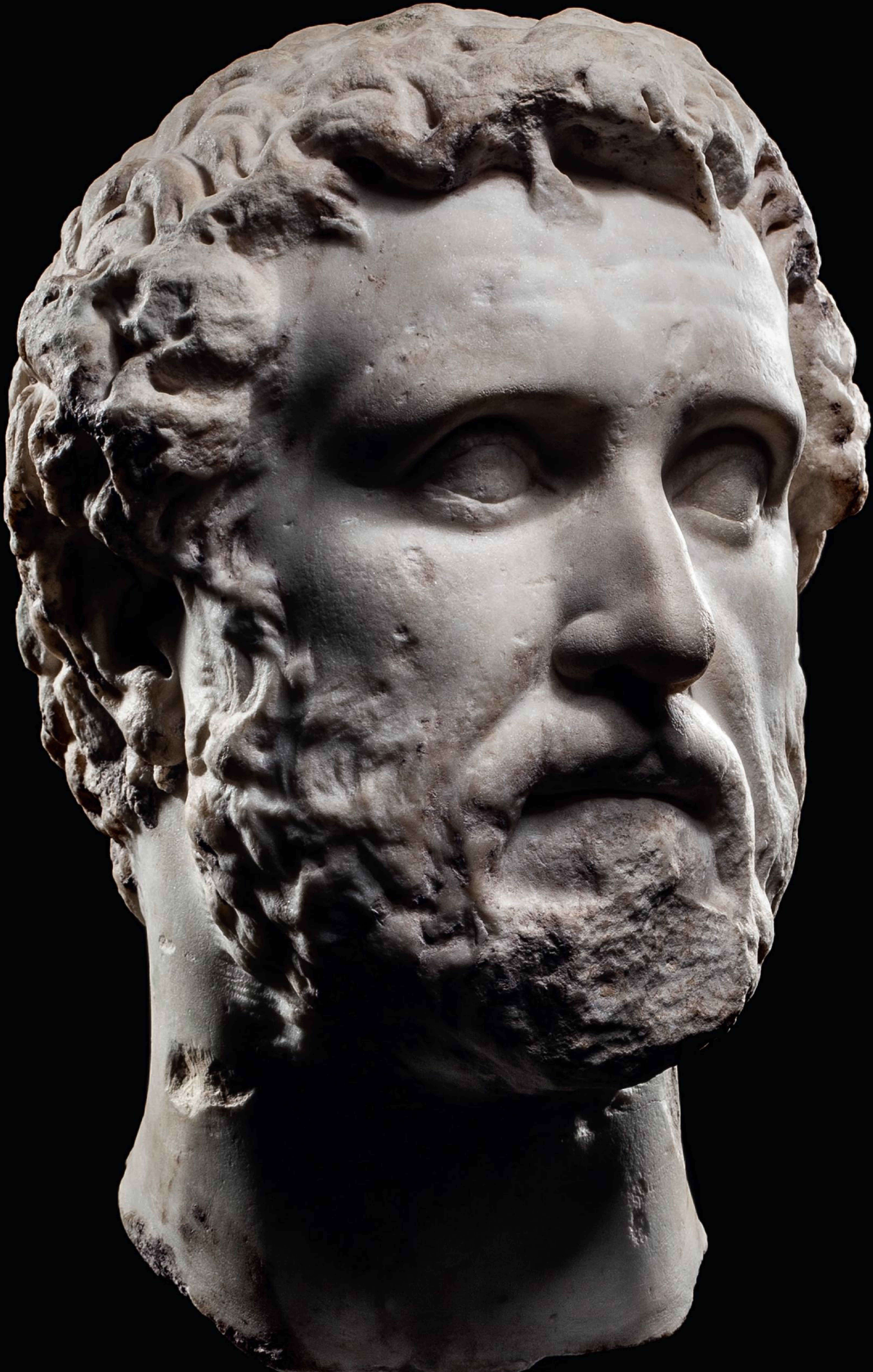
CONDITION

Large marble head from a bust, possibly once inserted into a now missing chest. A 19th-/ early 20th-century neck extension has been removed (see image below). Surface restoration to the face, including a new nose and upper lip.



Pius mounted on a 19th- or early 20th-century neck extension and base





Over life-sized, depicted with a full beard and moustache, his head turned slightly to his left. His overhanging moustache is divided in the centre, exposing his philtrum and thin lips, with an aquiline nose, heavy-lidded, articulated eyes and a prominent and creased brow. His hair is combed forward with unruly curls thick above the ears and at the temples, a hooked lock cantered on his forehead.

Titus Aurelius Fulvius Boionius Antoninus was born on 19th September 86 AD at Lanuvium, near Rome, to a consular family. Ancient sources (Julius Capitolinus, in *Scriptores Historiae Augustae*) inform us that he served as quaestor in 112 AD, praetor in 117, and consul in 120. Between 110 and 115 Antoninus married Annia Galeria Faustina, the daughter of M. Annius Verus. Under the Emperor Hadrian he was a consular administrator of Italy and later, between 130 and 135 AD, he became the proconsul of Asia. In early 138, following the death of Hadrian's intended successor, Aelius Verus, that honour was bestowed on Antoninus. Hadrian requested that Antoninus adopt as his successors Marcus Annius Verus (the future Marcus Aurelius) and Lucius Verus, the son of Aelius.

Following Hadrian's death later that year, the new Emperor worked toward the deification of his adoptive father. His devotion to Hadrian's memory inspired the Senate to bestow upon Antoninus the name 'Pius'. His reign was one of relative peace and prosperity. Unlike his immediate predecessors, who had travelled the Empire, Antoninus spent most of his reign in Rome, in part to avoid burdening the provinces with the expense of housing an emperor and his retinue. His civic policies centralized the government, perhaps an attempt to restore the city of Rome to its superior position over the provinces. He was a model emperor who provided the Empire with a period of fortune, religious piety, and security, perhaps unmatched in Imperial annals. Following his death in 161 AD his adoptive sons erected a red granite column in his honour in the Campus Martius. Its white marble base, now in the Vatican Museums, depicts the apotheosis of the Emperor and Faustina.

Since Antoninus Pius became Emperor at the age of 52, all of his portrait types depict him as a man of middle age. His portraits follow closely on those of Hadrian, and, like his predecessor, he had a thick head of curly hair, a moustache and a full neat beard. Julius Capitolinus (*Scriptores Historiae Augusta*, 4.4–9) informs us that he was strikingly handsome and notably aristocratic in countenance. Max Wegner ('Die Herrscherbildnisse in antoninischer Zeit', in *Das Römische Herrscherbild*, II, 4) extensively studied the surviving portraits (now more than 140 examples; indeed extant portraits of this Emperor are outnumbered only by those of Hadrian and Marcus Aurelius, testament to his popularity) and divided them into three basic types. The present example most closely resembles the 'Vatican Sala a Croce Greca 595' type, named for a portrait from Ostia now in the Vatican Museums (Kleiner, *Roman Sculpture*, fig. 232). The type is thought to have been developed to celebrate the Emperor's *decennalia* (ten-year-reign anniversary).

NOTE ON THE PROVENANCE

José Taveirne was born in Bruges on 27 April 1925 and passed away in Etterbeek on 17 April 2018. He volunteered in the war between 1940 and 1945, and was known for having a large and varied art collection, some of which he inherited from his family.

In 1978 José Taveirne sold the pinnacle of an important 15th-century triptych by Giovanni di Paolo from his collection in Belgium to the Kimbell Art Museum. During his life he collected eclectically, acquiring artworks from different cultures and periods.

12

PORTRAIT BUST OF A MAN, POSSIBLY LUCIUS VERUS

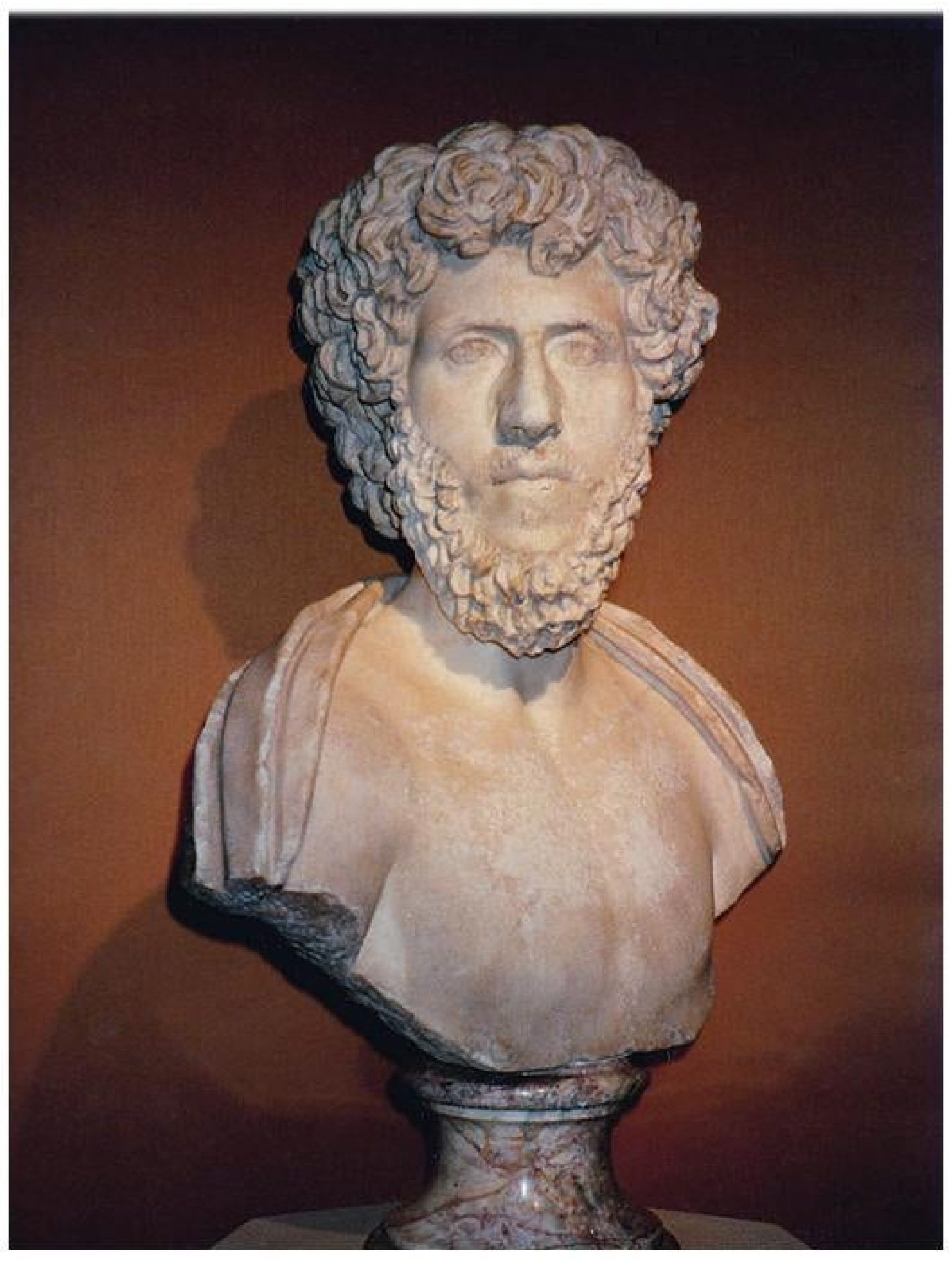
Roman, c. 161–69 AD
Marble, H: 58 cm (without base)/73 cm with base, W: 50 cm

PROVENANCE

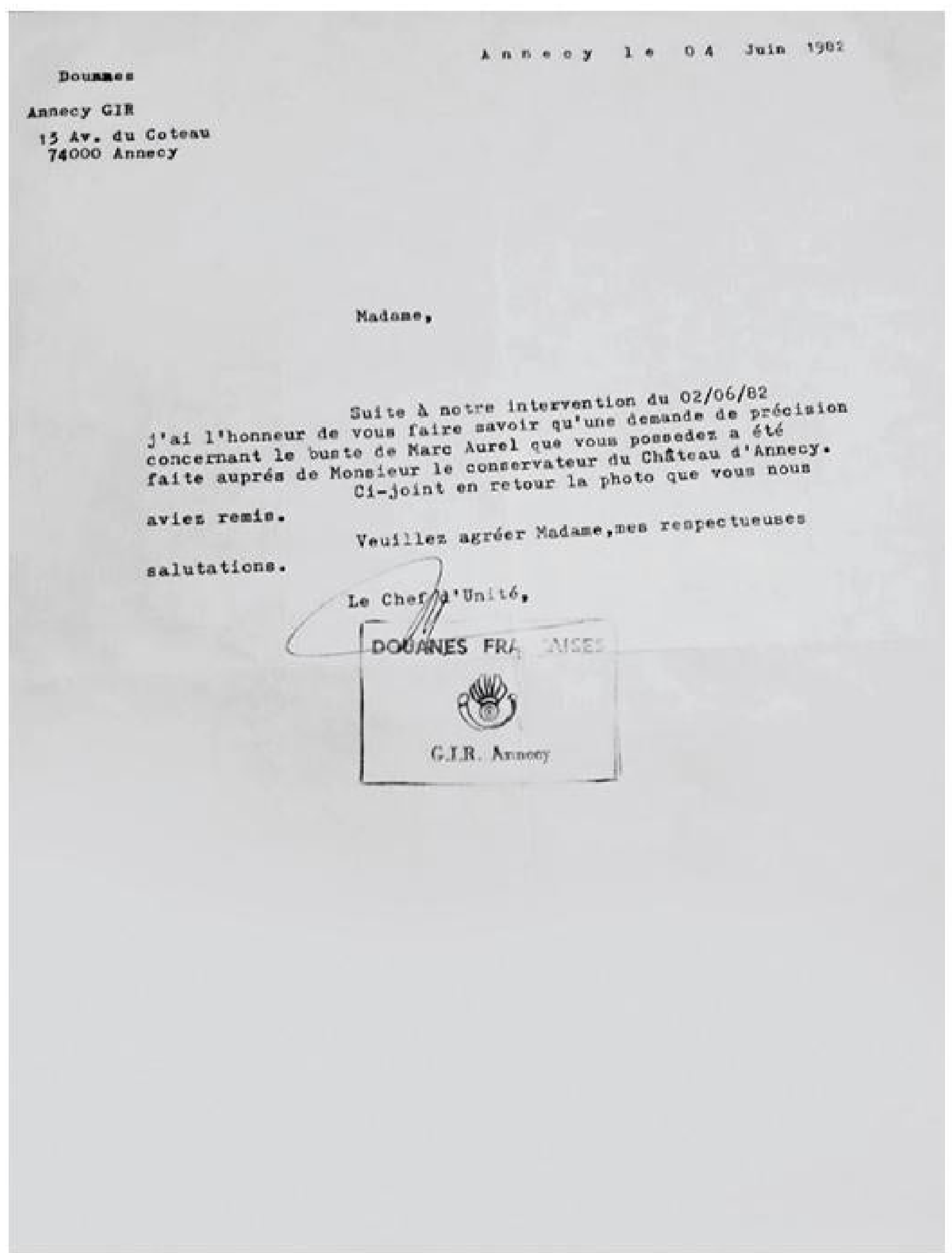
Previously in a European Private Collection, 19th or early 20th century (based on restoration techniques)
Private Collection of Dr Pierre Calvelli (1921–2015), Aix-les-Bains, France, from at least 1982
(accompanied by customs letter dated 4 June 1982, Switzerland to France), most likely acquired on the Geneva art market.
Thence by descent to his daughters Anne-Claude and Emmanuelle in 2015 (accompanied by French cultural passport 226780)
ALR: S00212712

CONDITION

The nose was originally restored in the 19th or early 20th century, as evidenced by the techniques and materials used, and also the iron staining from the archaic use of metal pinning. The nose has since been re-restored. Otherwise, in very good state of preservation with natural weathering as expected with age. Mounted on old collection marble base.



Lucius Verus. Photograph taken inside the home of Calvelli



Annecy le 04 Juin 1982

Douanes

Annecy GIR
13 Av. du Coteau
74000 Annecy

Madame,

Suite à notre intervention du 02/06/82 j'ai l'honneur de vous faire savoir qu'une demande de précision concernant le buste de Marc Aurel que vous possedez a été faite auprés de Monsieur le conservateur du Château d'Annecy.

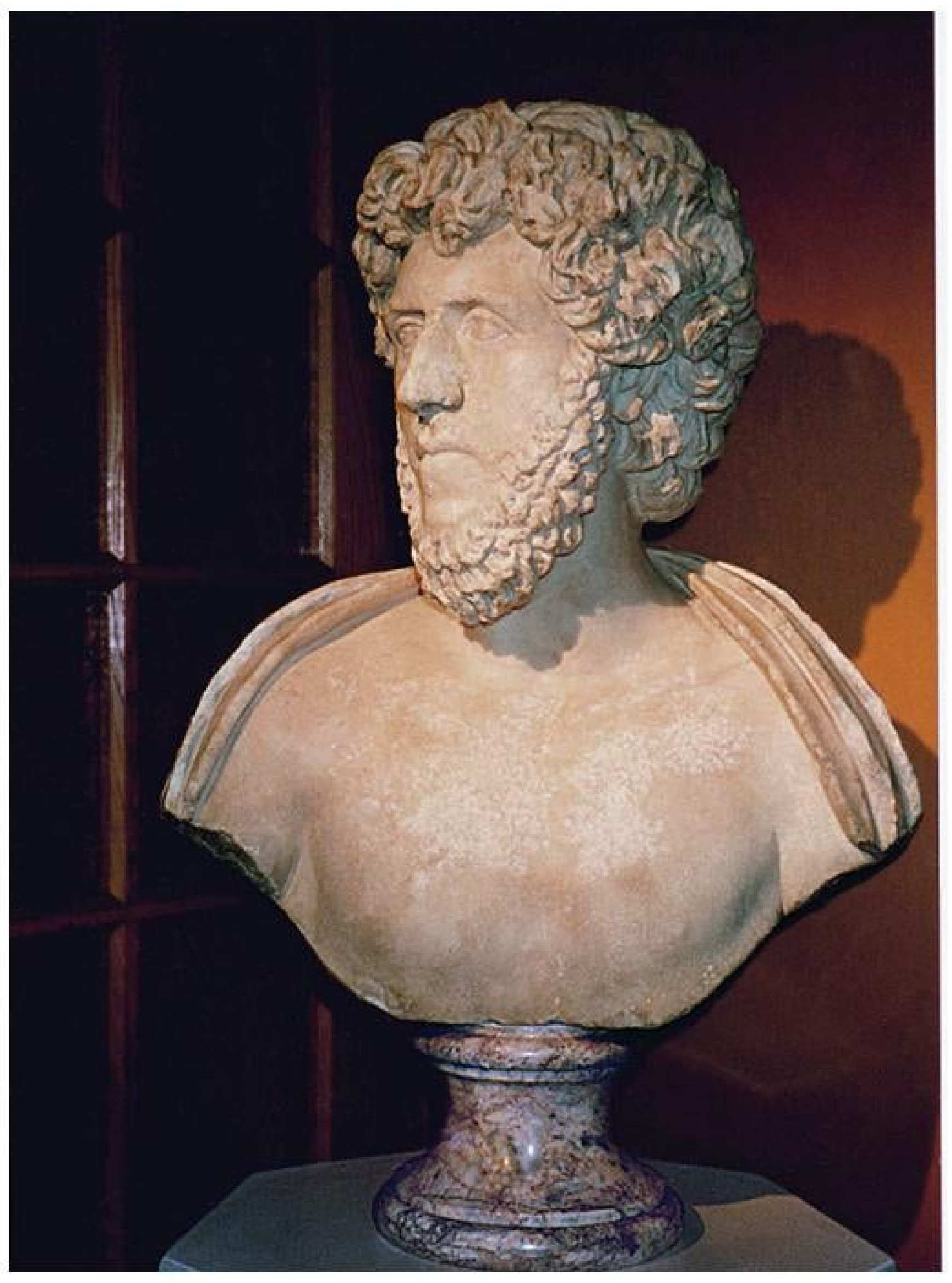
Ci-joint en retour la photo que vous nous aviez remis.

Veuillez agréer Madame, mes respectueuses salutations.

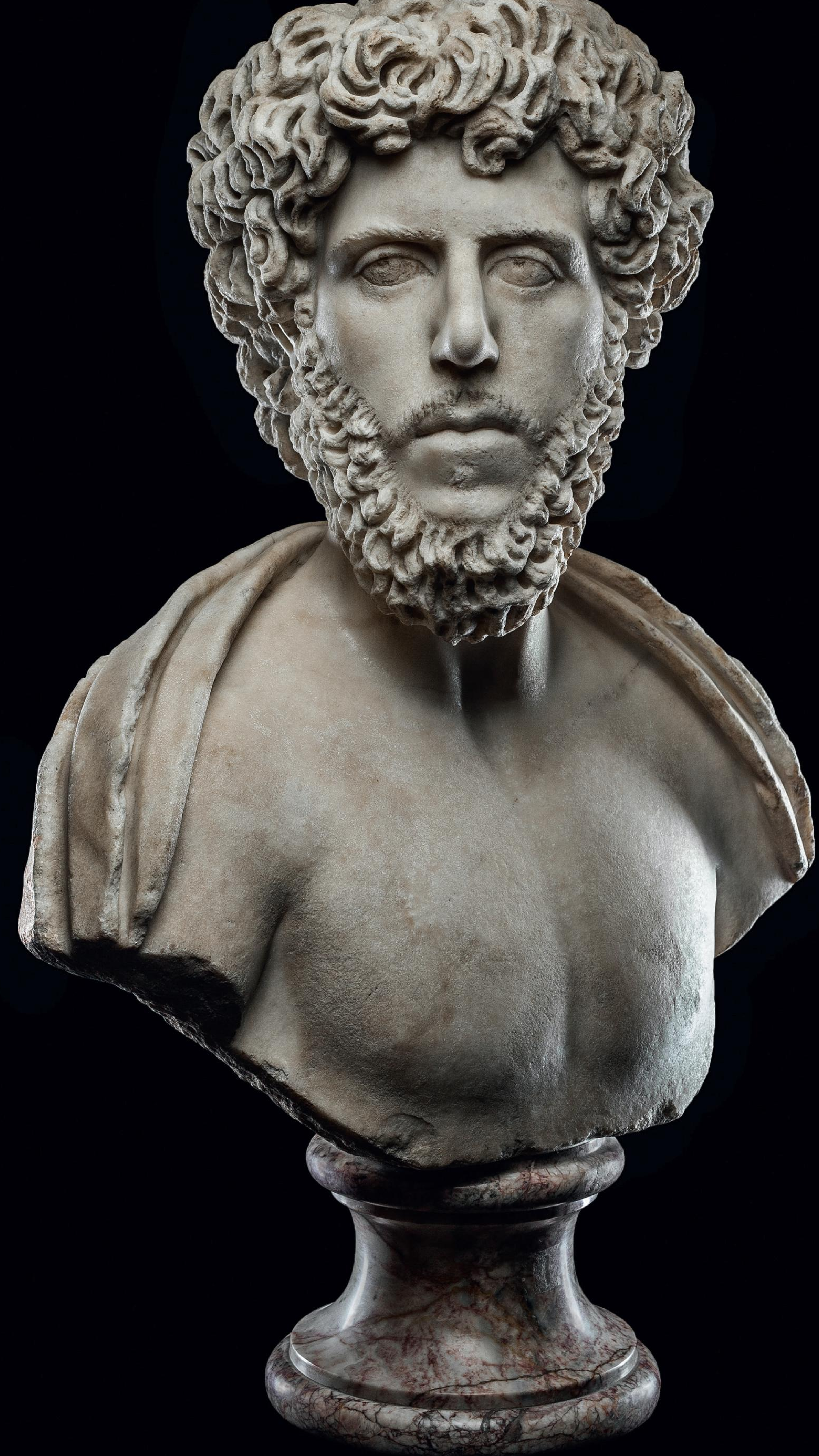
Le Chef d'Unité,

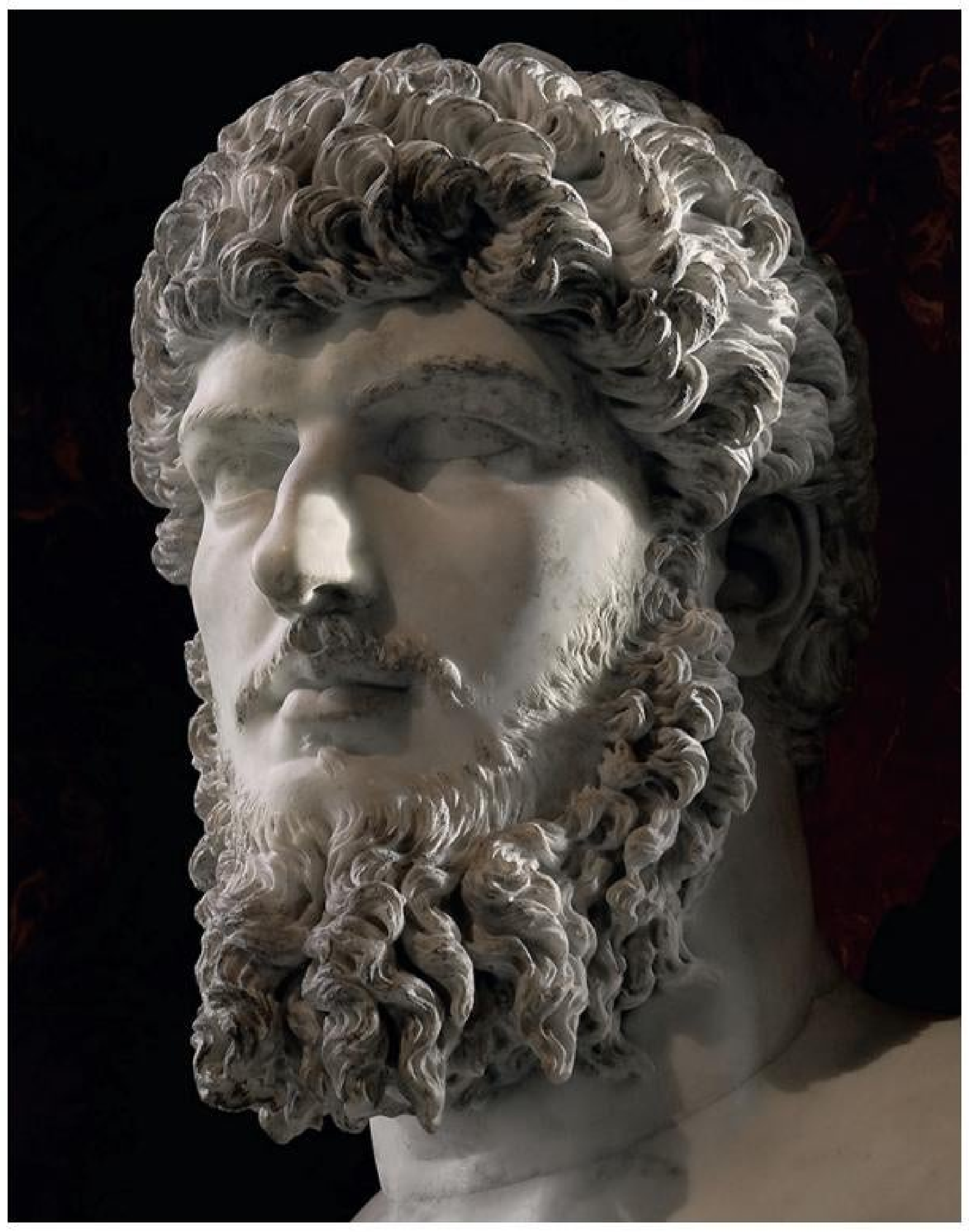
DOUANES FRANÇAISES
G.I.R. Annecy

1982



Lucius Verus. Photograph taken inside the home of Calvelli





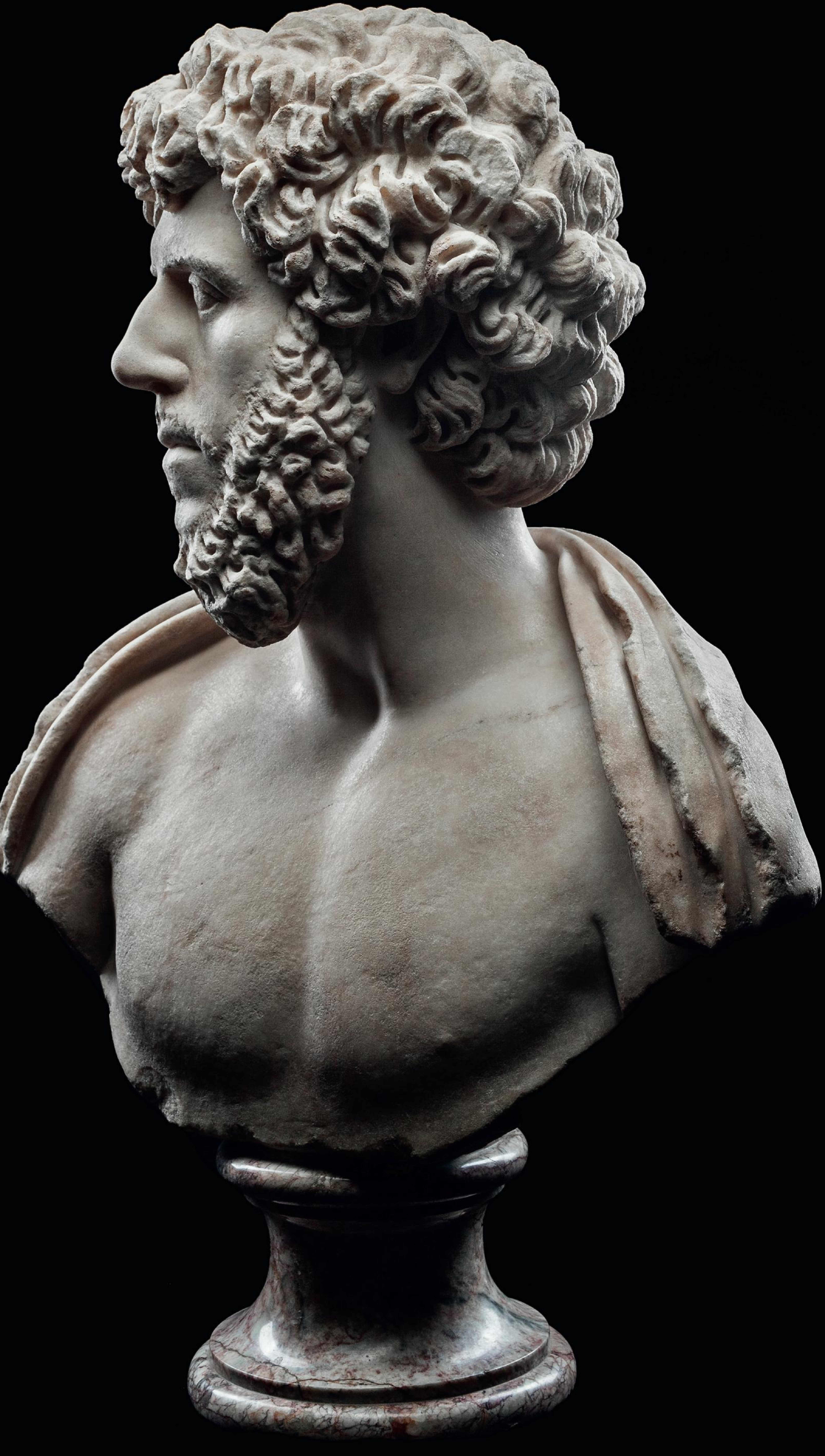
Portrait of Lucius Verus, marble, 180–83 AD,
found at the villa of his wife Lucilla at Acqua Traversa,
near Rome. Musée du Louvre, Paris, MA1170

This impressive bust is depicted with head turned slightly to the right and gaze lifted. His eyes are articulated, with the pupils indicated with a drill, giving the face a striking realism. The shoulders are draped with a cloak. Straight brows sit beneath a mass of thickly curling hair, which continues to a full beard. It is worked with great skill, evident in the heavy drill work articulating and highlighting the voluminous curls, and the highly polished surfaces, giving the appearance of soft skin. The contrast between these textures gives a chiaroscuro affect which is one of the main traits of the best Antonine busts.

Roman marble portraits reached their apotheosis of craftmanship and technique under the Antonine emperors, as is evidenced in this masterful bust. The evolution of the style may be traced back to the Emperor Hadrian, who was the first emperor to wear a full beard. The articulation of pupils and iris appears on busts of his lover Antinous, a novelty which continued in later Antonine portraits, such as this one. The features of this bust point to a possible identification of Emperor Lucius Verus, who had only one portrait type during his relatively short reign, identified by Max Wegner and appropriately named the 'Main Type'.

Emperor from 161 to 169, he ruled alongside Marcus Aurelius. Tall, blonde, and good-looking, Verus continued the Antonine tradition of a full beard, although he grew his to the length and breadth of a 'barbarian'. He is said to have taken great pride in his hair and beard, and at times even to have sprinkled gold dust on it further to enhance its golden colour. He was an accomplished public speaker, a poet and enjoyed the company of scholars. He was also an ardent fan of chariot racing, publicly backing the 'Greens', the horse racing faction supported by the plebians of Rome, as well as showing an interest in physical activities such as hunting, wrestling, athletics and gladiatorial combat. Verus fell ill towards the end of 168 while returning from an expedition to the Danube frontier, dying a few days into 169. Marcus Aurelius buried him alongside their adoptive father Antoninus Pius in the Mausoleum of Hadrian, Rome.

Whilst this bust most closely resembles Lucius Verus of all the Antonine emperors, it could be said to be of late Antonine style, possibly a member of the ruling classes paying homage to the emperor by commissioning a bust in the imperial style.



13

THE RYEDALE ROMAN BRONZES

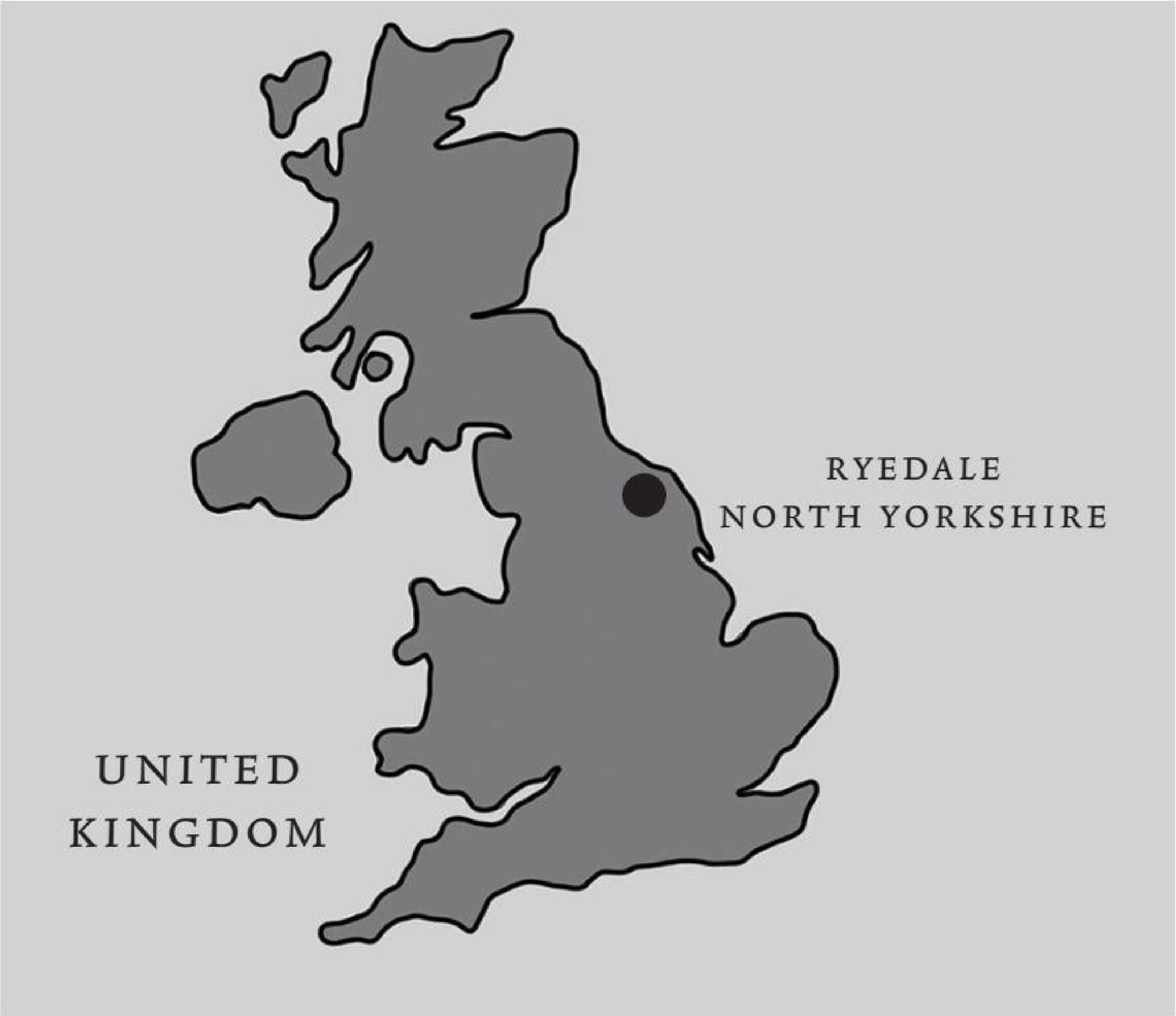
Romano-British, c. 43–410 AD
Bronze
Bust of Marcus Aurelius Antoninus H: 13 cm
Plumb bob H: 7.2 cm
Horse and rider figure, possibly depicting the god Mars H: 8.7 cm
Handle in the form of a horse H: 4.8 cm

PROVENANCE

Discovered May 2020 by Mark Didlick and James Spark, near Ampleforth in Ryedale, North Yorkshire
Sold at: 2 day *Historica, Coins & Antiquities*, Hansons, 20 May 2020, lot 14
Portable Antiquities Scheme No. YORYM-870B0E
ALR: S00212738

CONDITION

In excavated condition, all items have a good stable surface with naturally acquired green patina.



George Lupton at home on the farm where the Ryedale Roman Bronzes where discovered, 2020

Anne Lupton (owner of the farm in which the bronzes were discovered) pictured with the Ryedale Roman Bronzes, 2020

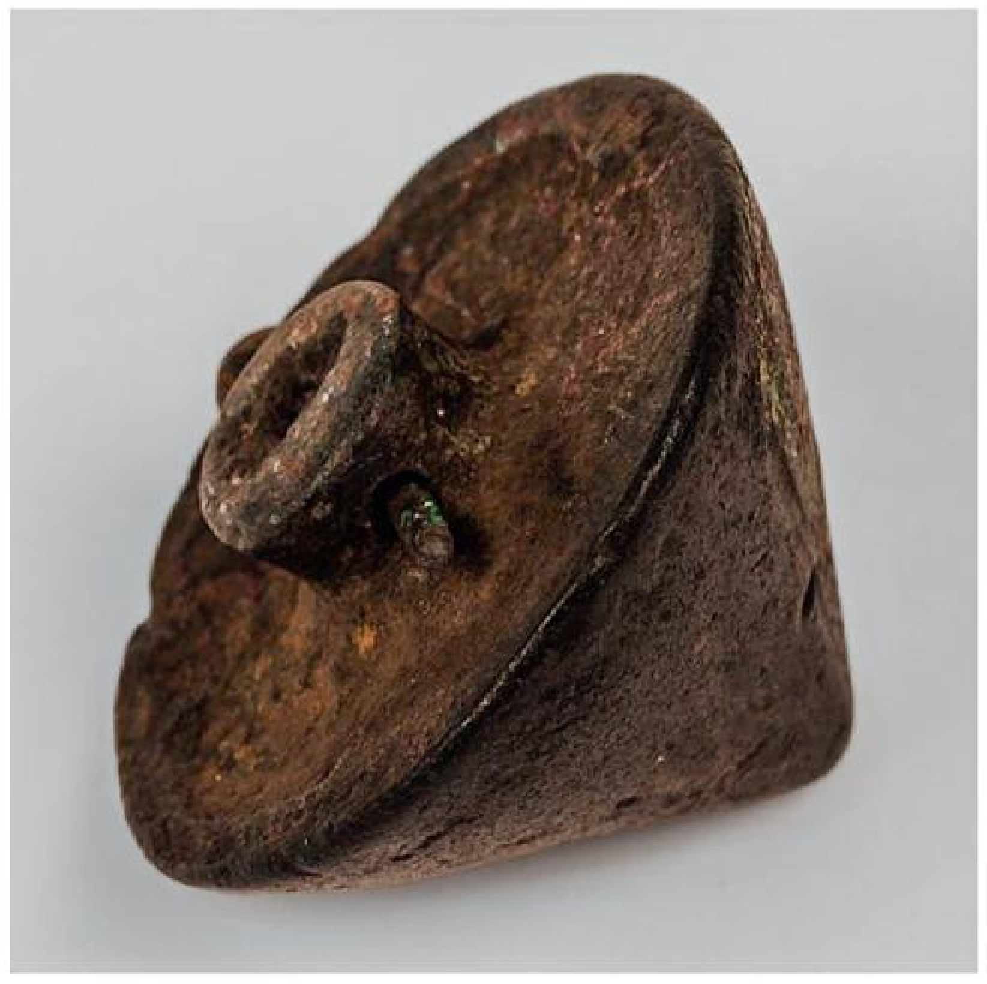
An extraordinary collection of Romano-British bronzes unearthed by metal detectorists James Spark and Mark Didlick in a field belonging to the Lupton family, near Ampleforth in Ryedale, North Yorkshire, in May 2020, since dated c. 43–410 AD.

The assemblage contains a portrait bust of an Antonine emperor, most likely Marcus Aurelius; a plumb bob, an architectural tool used to establish a vertical datum as a precursor to the modern spirit level; a horse and rider figure, probably the god Mars; and a horse head handle, possibly for a key or a knife.

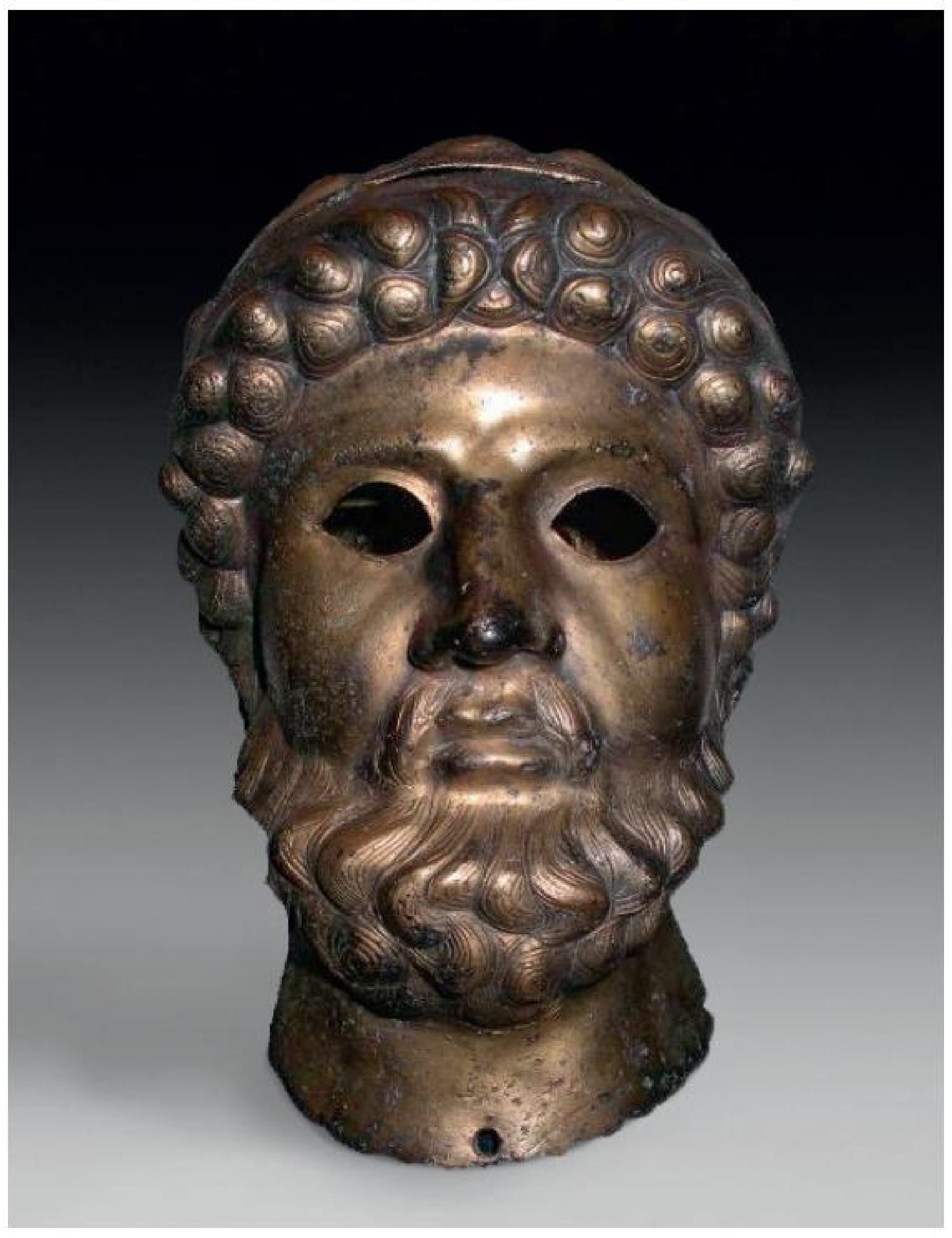
The bust is presumed to be a portrait of Emperor Marcus Aurelius. His features, and in particular his stylized hair and beard, resemble both his portraits and those of other Antonine emperors, Antoninus Pius, Lucius Verus, and Commodus. There is a resemblance to the bronze head found at Brackley and purchased in 2011 by the Ashmolean Museum, which is also presumed to be a portrait of Marcus Aurelius. Other busts of similar sizes have been found, although this is the northernmost find of this type.

The skilled modelling, completely in the round, suggests this object was designed to be viewed from all angles. This, combined with the rivet holes present on the thin, spatulate chest plate, suggest that the bust was designed to be fixed to another element, probably a kind of sceptre, making this a spectre head.

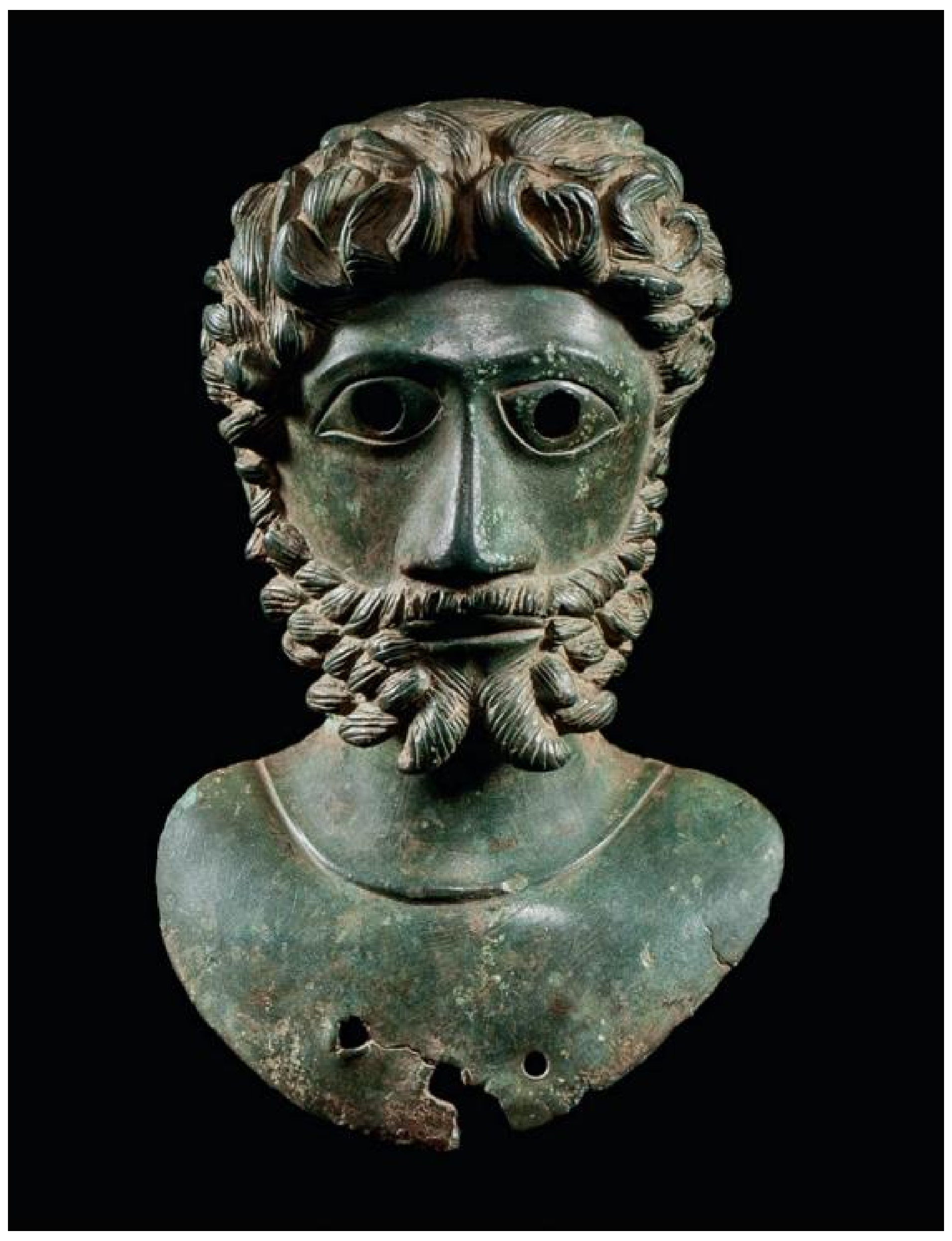
The plumb bob is a solid conical object with a blunted tip and topped by a domed fungiform terminal. A hole pierces the centre of the top of the domed terminal, another crosses transversally through its neck. These likely relate to the object's suspension. It is similar in form to other Roman examples, e.g. one in bronze in the British Museum (1975,0429.6), and conforms to the Roman shape.



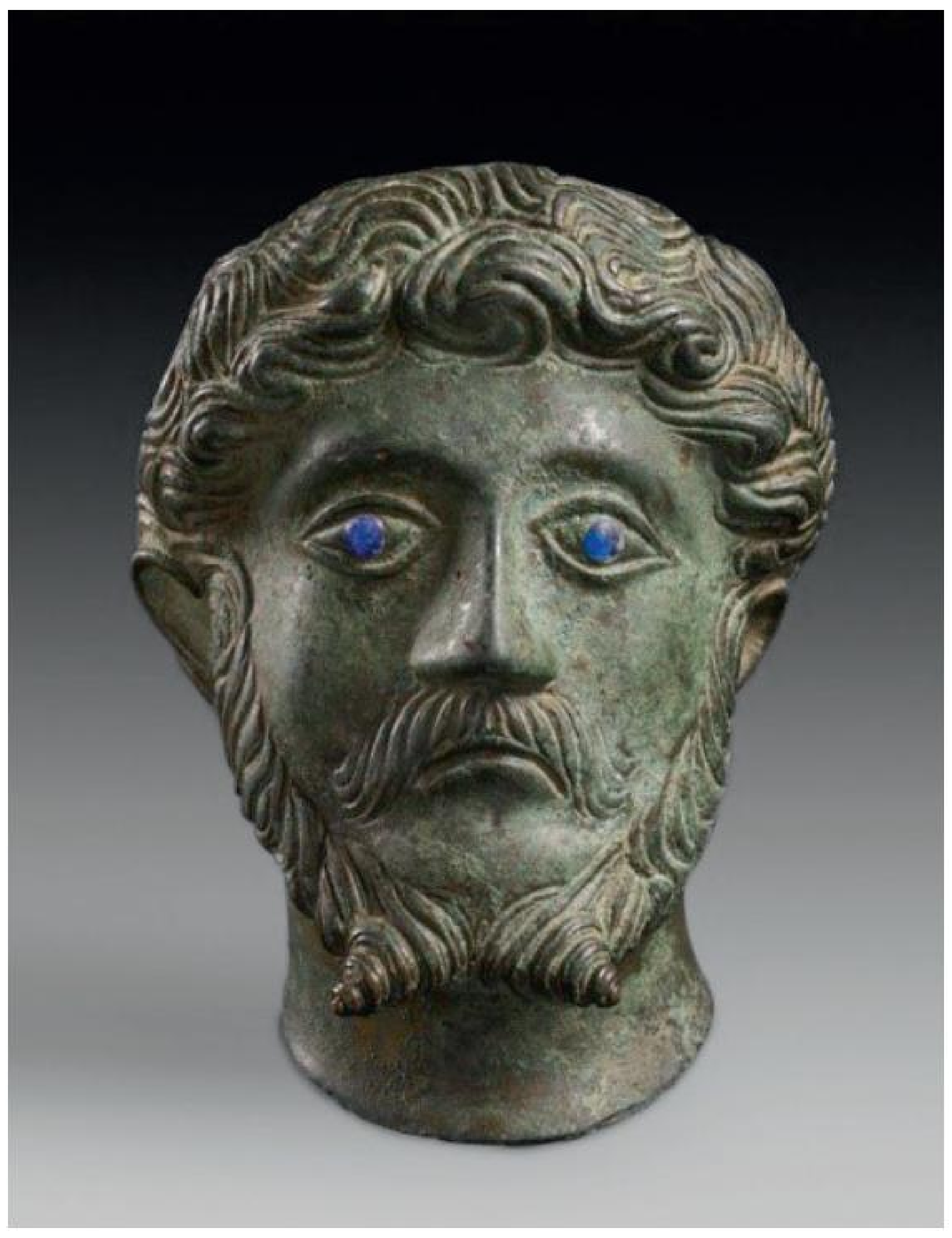
Plumb bob, Roman, possibly 1st century AD, bronze, H: 4.1 cm, found: Central Europe. British Museum: 1975,0429.6



Head of Jupiter, Romano-British, c. 2nd–3rd century AD, copper alloy, made in two pieces, H: 155 mm, found: Felmingham Hall, Norfolk (Felmingham Hall Hoard). British Museum, 1925,0610.1



Bust of Marcus Aurelius Antoninus, Romano-British, c. 2nd century AD, H: 13 cm, discovered in Ryedale, North Yorkshire, 2020



Head of male with inlaid eyes, 'Marcus Aurelius', Romano-British, 2nd century AD, bronze, H: 16.2 cm, found: Brackley, West Northamptonshire. Ashmolean Museum: AN2011.46

The horse and rider figure is cast in one, meaning the entire thing was cast using one mould. It is incomplete, missing what was probably a spear in the right hand and a shield in the left. The modelling of the individual features, though worn, is very fine; the helmet is delineated by moulded lines and a crest is visible, the rider's tunic and belt is clearly defined and may have held further decoration, and the horse is modelled in considerable detail. Its eyes protrude unusually far from the head, suggesting it may have originally worn a chamfron. Its back legs are bent, as if running at a canter, and the front right leg is raised to suggest forward motion. The whole effect is that of a mounted warrior riding at full tilt towards an enemy.

Similar horse and rider figures are documented in over 25 examples in Britain, though, like the Antonine bust, this is the northernmost example yet known. Integrally cast examples, such as this one, are rarer and tend to be more finely moulded, as this one is. They are taken to be provincial interpretations of the god Mars.

The final object is a zoomorphic handle in the shape of a horse protome (forequarters). This is again modelled in some detail, in particular the horse's head and mane. Its two forelegs extend outwards, giving an impression of forward motion, compounded by the ears laid flat against the mane. This was possibly a key, or maybe knife handle.

Two possible reasons for the group being found together have been posited. The first is that they were a miscellaneous collection of scrap bronze, with only some coming from a ritual context. This compares to a similar hoard found near Gloucester in 2020. The second, and by far the most likely reason, is that they were a specific ritual assemblage, grouped for a purpose. Sceptres with emperor or god heads were likely priestly regalia and have been documented in structured deposits of votive origin. The horse and rider also fit the votive context, and the horse handle could be seen as a substitute votive for animal ritual sacrifice. The plumb bob can be explained in that, as a common architectural tool, it could be used in a foundation offering, for the blessing of a new building – perhaps the putative shrine from which the other objects derive.

14

PORTRAIT HEAD OF FAUSTINA MINOR

Roman, 161–76 AD
Marble, H: 38 cm, W: 21.5 cm

PUBLISHED

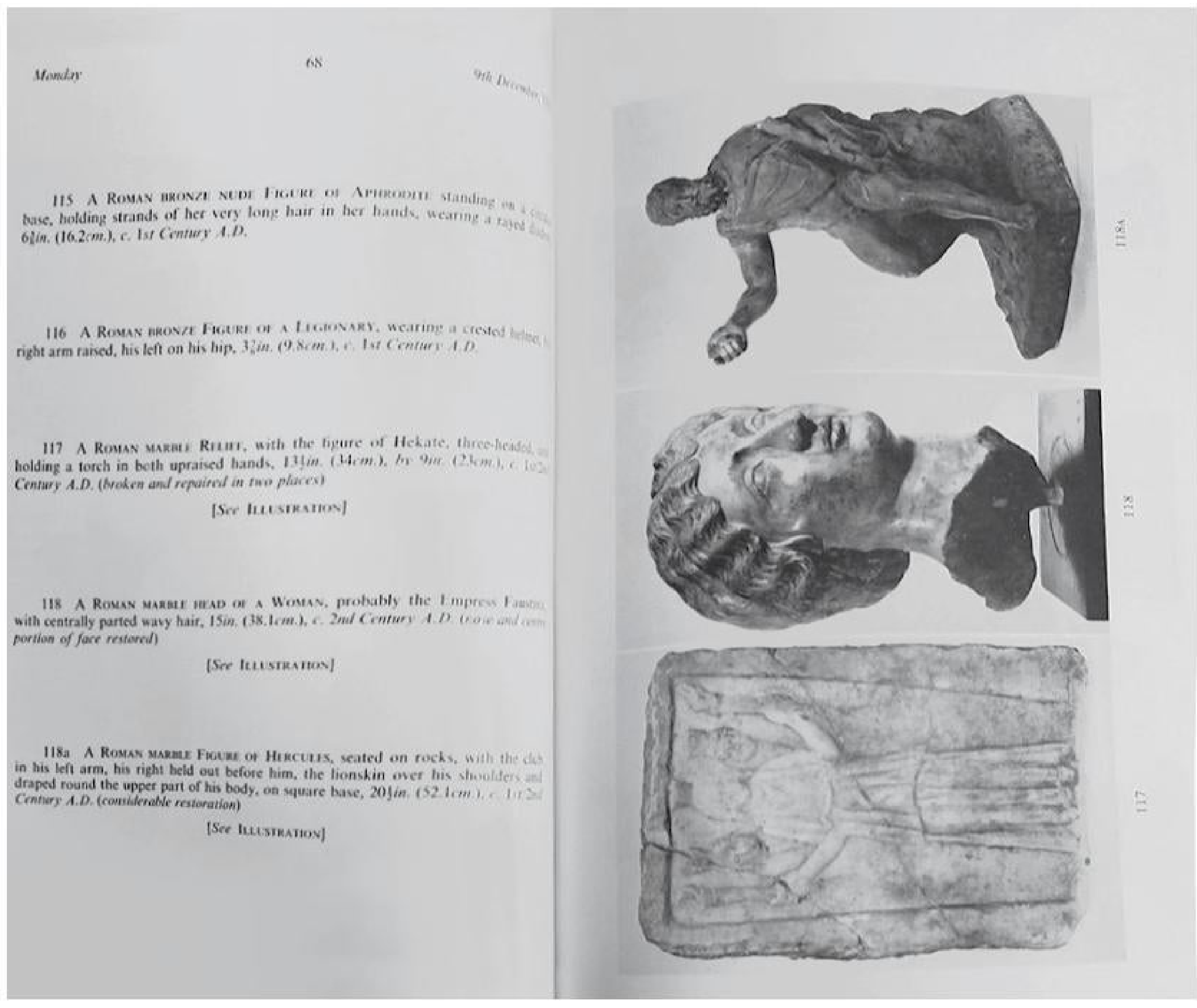
Sotheby's, London, 9 December 1974, lot 118

PROVENANCE

Previously in a 17th–18th-century European Private Collection (based on restoration techniques)
With Gilda Grat de Racaj Montemayor (c. 1901–1980), New York and Mexico City
Private collection, Mexico
Thence by descent
ALR: S00212707

CONDITION

Mouth and nose entirely restored from a single piece of marble; this method of restoration is consistent with known restorations dating from the 17th to 18th century. The restored nose itself has sustained some damage, showing signs of repairs as well as restorations in plaster. Neck and face re-polished. Eyebrows and lids partially refreshed to tone down chipping and abrasions. Small nicks and areas of abrasions overall. Lock of hair behind proper right ear largely chipped.



Monday 68 *9th December*

115 A Roman bronze nude Figure of Aphrodite standing on a base, holding strands of her very long hair in her hands, wearing a rayed 6⅜*in.* (16.2*cm.*), *c.* 1*st Century A.D.*

116 A Roman bronze Figure of a Legionary, wearing a crested helmet, right arm raised, his left on his hip, 3⅞*in.* (9.8*cm.*), *c.* 1*st Century A.D.*

117 A Roman marble Relief, with the figure of Hekate, three-headed, holding a torch in both upraised hands, 13⅜*in.* (34*cm.*), *by* 9*in.* (23*cm.*), *c.* 1st-2nd *Century A.D.* (*broken and repaired in two places*)

[*See* Illustration]

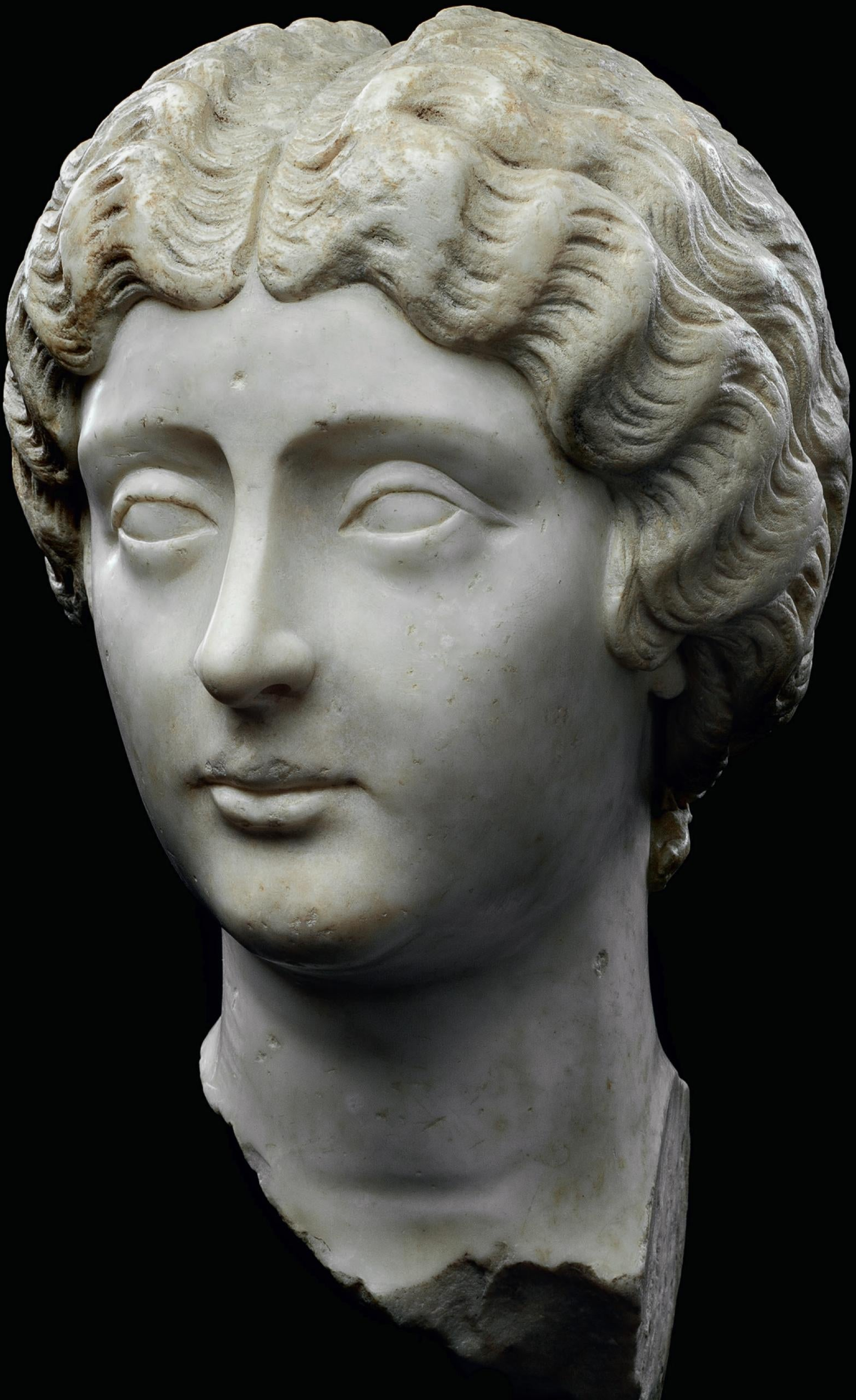
118 A Roman marble head of a Woman, probably the Empress Faustina, with centrally parted wavy hair, 15*in.* (38.1*cm.*), *c.* 2*nd Century A.D.* (*nose and* *portion of face restored*)

[*See* Illustration]

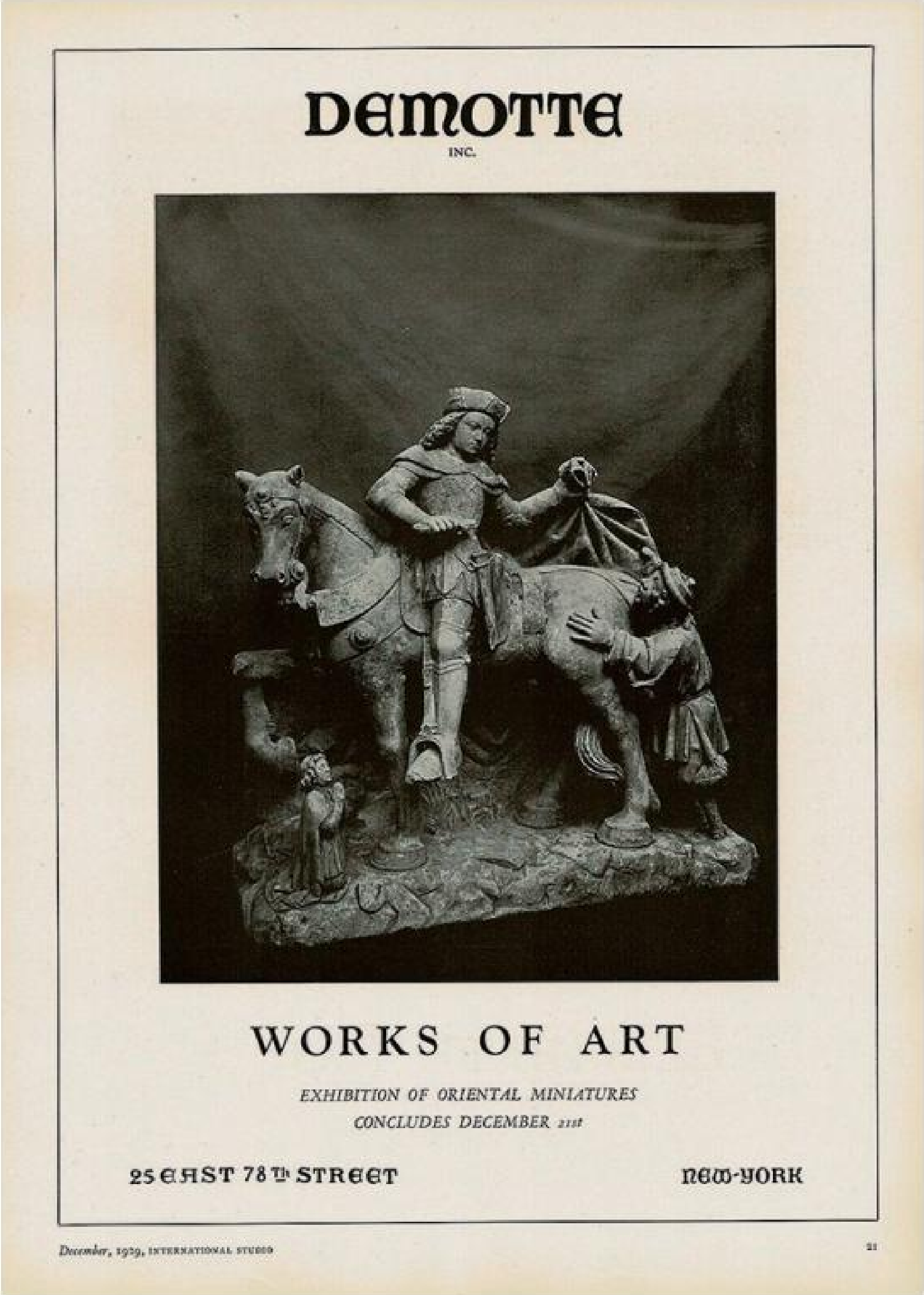
118a A Roman marble Figure of Hercules, seated on rocks, with the club in his left arm, his right held out before him, the lionskin over his shoulders and draped round the upper part of his body, on square base, 20½*in.* (52.1*cm.*), *c.* 1st-2nd *Century A.D.* (*considerable restoration*)

[*See* Illustration]

1974



Interior of Gilda Grat de Racaj Montemayor's residence in Mexico City. The luxurious objects include a number of antiquities



DEMOTTE
INC.

WORKS OF ART

EXHIBITION OF ORIENTAL MINIATURES
CONCLUDES DECEMBER 21st

25 EAST 78th STREET NEW-YORK

December, 1929, INTERNATIONAL STUDIO 21

George Joseph Demotte (1877–1923) ran the Demotte Gallery based in New York and Paris

The present head is a portrait of Faustina Minor (130–175 AD) and, judging by her hairstyle and mature appearance, belongs to her seventh portrait type, created in 161 AD. Related busts of Faustina are found in the Capitoline Museum, the Uffizi and the Louvre, as well as in the Royal Collection, UK.

Faustina was the daughter, wife and mother of emperors and, as is so often the case with Roman noblewoman, most of what is known of her is through the history of her male relatives. Named after her mother, Faustina Major, she was the daughter of Emperor Antoninus Pius – his fourth and youngest child and the only to survive to adulthood. She was empress and wife to her maternal cousin Emperor Marcus Aurelius, and mother of his successor Commodus, the last emperor of the Antonine dynasty.

Engaged by Hadrian in childhood to Lucius Verus (whose father Lucius Aelius Caesar was a favourite of Hadrian's and his adopted son and heir), she was then, on Aelius's death in 138 AD, engaged to Marcus Aurelius, to whom she was married at 15. She would have been raised in the expectation of one day being empress, and seems to have fulfilled her role admirably. She bore 14 children, including two sets of twins, although at least six did not survive infancy. She was held in high esteem by soldiers and her own husband as Augusta and Mater Castrorum ('Mother of the Camp'), and in fact died at a military camp in Halala (in the Taurus Mountains in Cappadocia) while on campaign with her husband. He was known to have grieved her death, renaming the city Faustinopolis and giving her divine honours. Decades later her husband wrote of her, in his 'Meditations', that she was "obedient, affectionate, and simple".

NOTE ON THE PROVENANCE

Gilda Grat de Racaj Montemayor (c. 1901–1980) was born in Paris and moved to New York in 1929 (a record on Ellis Island shows that a 'Gilberto Gilda Frat De Racaj' [sic], with a mother-in-law named Carlota Montemayor, arrived in New York on 26th September 1929, female, aged 28, married, 5 foot 2, with red-brown hair and grey-blue eyes). She was a director of the Demotte Gallery, New York, prior to moving to Mexico City. The Demotte Gallery was known for dealing in European medieval sculpture, tapestries and works of art, and was founded by Belgian-born George Joseph Demotte (1877–1923), who was killed in a hunting accident by fellow-dealer Otto Wegener; it was then taken over by his son Lucien Demotte (1906–1934), who also died young, of pneumonia.

15

TWO LURISTAN PINS

Iran, 9th-8th century BC
Bronze, H: 24.5 cm, 21.5 cm

PUBLISHED

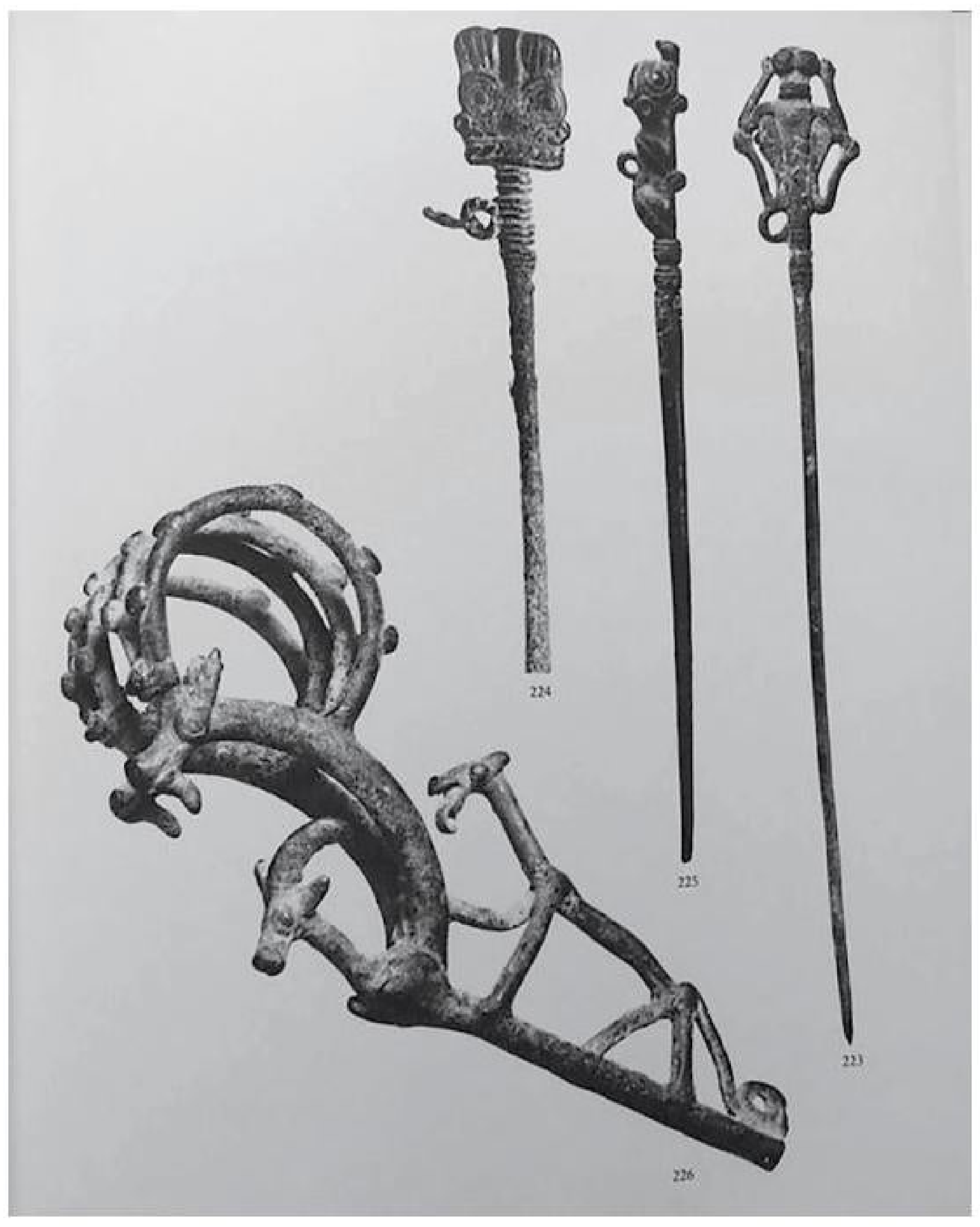
Collection D. David-Weill: Bronzes des Steppes et de l'Iran, Drouot, Paris, 28–29 June 1972, lots 223 and 224
Collection David-Weill, Les antiquités du Luristan par Pierre Amiet, Paris, 1976, nos. 173 (monkey) and 174 (face)

PROVENANCE

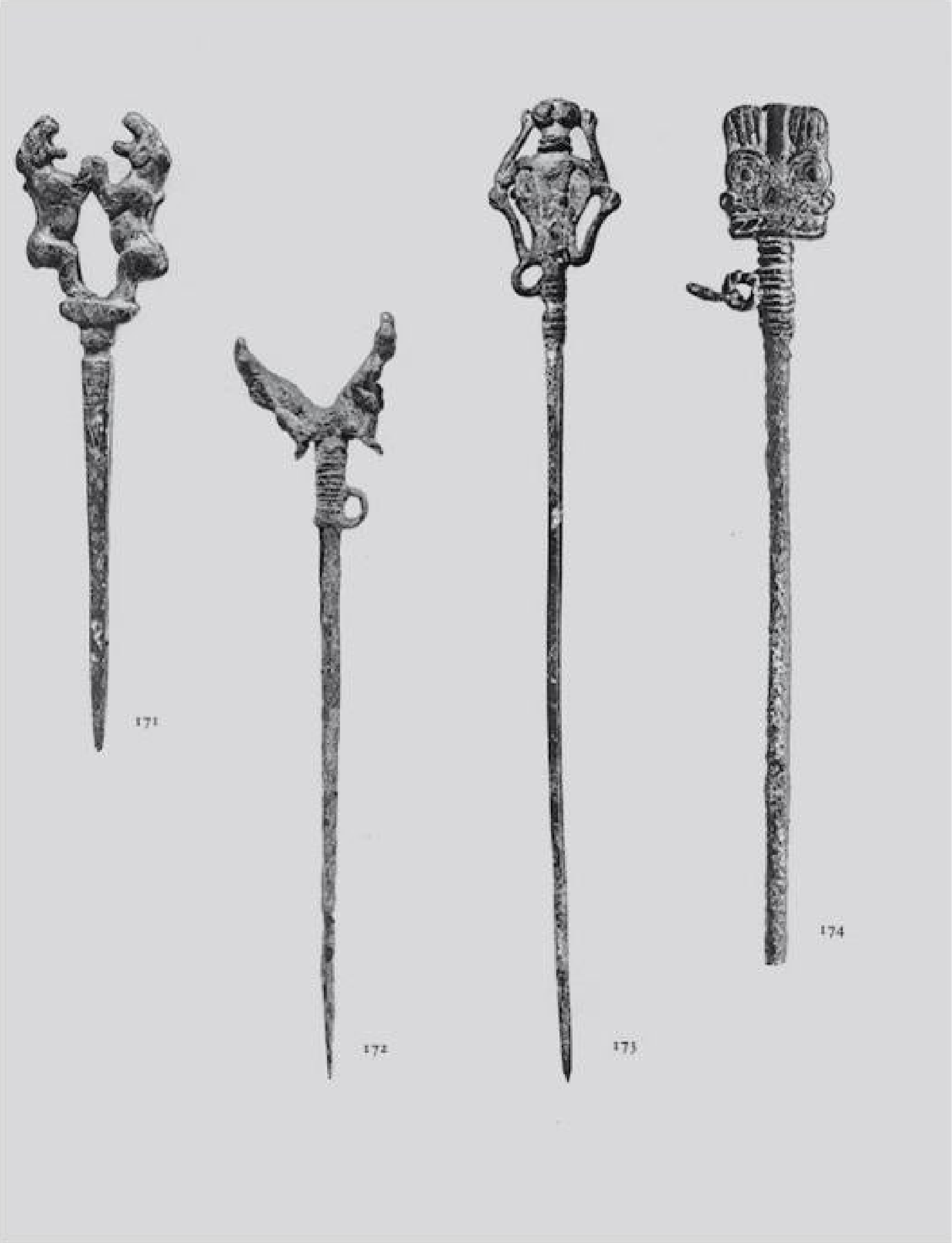
Previously in the Private Collection of Mr D. David-Weill (1871–1952), acquired in 1931 and 1932
Sold at: *Collection D. David-Weill: Bronzes des Steppes et de l'Iran*, Drouot, Paris, 28th–29th June 1972, lots 223 and 224
Private Collection, South of France
ALR: S00214128

CONDITION

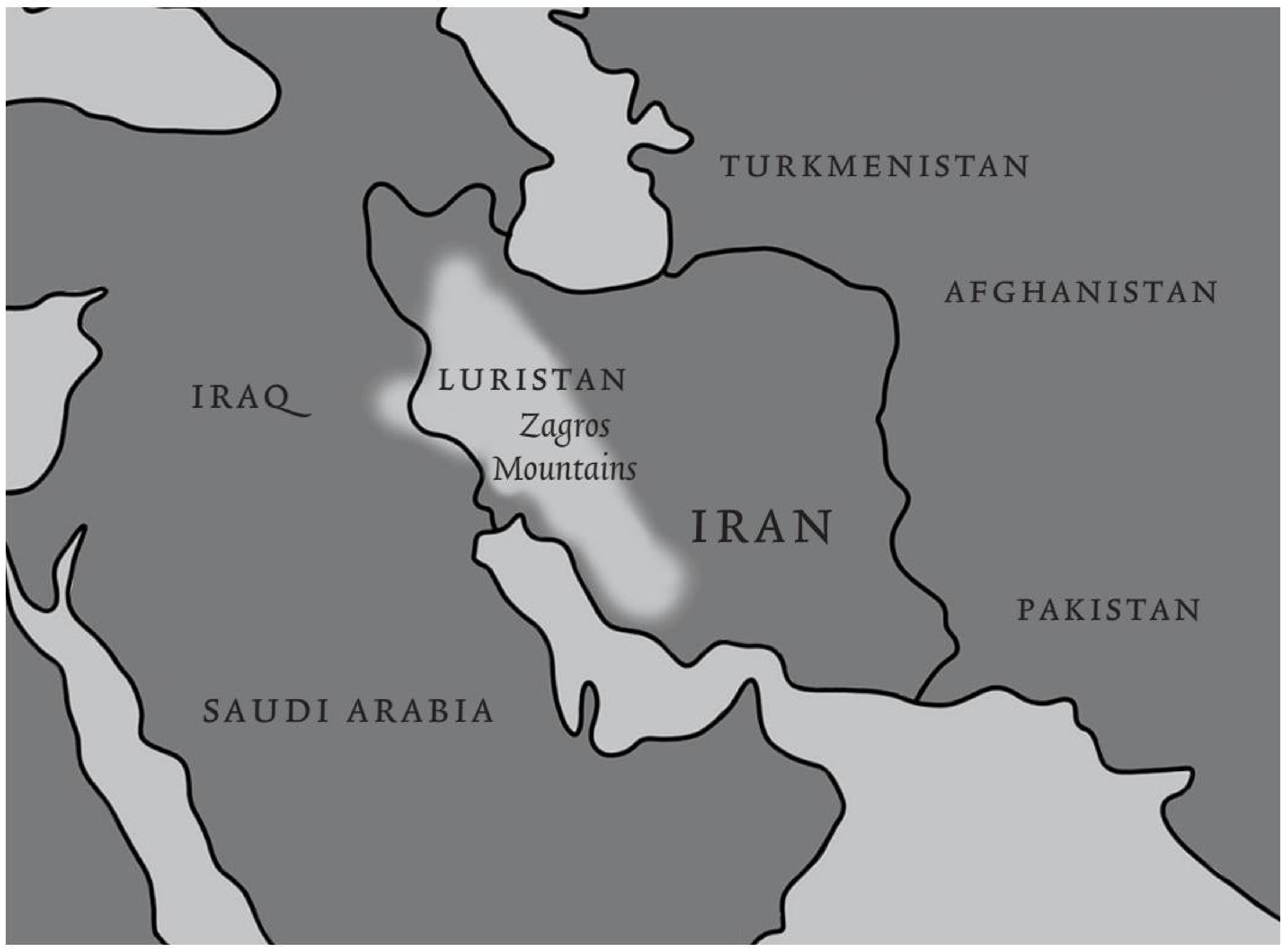
In excellent condition, with surface wear as expected with age.



1972



1976



Luristan bronzes are small cast objects from the early Iron Age. They have been found in tombs in large numbers in Luristan Province and Kermanshah in west central Iran. They often include tools, weapons, ornaments, horse fittings and vessels, and date to around 1000–650 BC. Luristan bronzes first came to light in the late 1920s, during excavations of the region. Surveys suggest that most settlements in Luristan were abandoned at the end of the Bronze Age, probably because of a minor climate change that may have resulted in disrupted agriculture, and although habitation continued it was on a more limited scale. It still remains unclear whether habitations in Luristan Province and Kermanshah were permanent or semi-permanent on a seasonal basis, or if sedentary and nomadic lifestyles coexisted in Luristan as they do today.

These two bronze pins are possibly clothing pins. Similar examples have been discovered in numerous sites in various regions of Iran and even other neighbouring areas, made by different methods and styles and with very diverse designs.

These two present examples have thin plain shanks, one surmounted with a human figure in a monkey-type pose with bent knees and hands on the head, the other an oversized grotesque human face. The surface of the bronze is covered with a natural green patination which occurs when environmental factors interact with the alloys within the cast bronze.

NOTE ON THE PROVENANCE

David David-Weill (1871–1952) was an American-born collector, philanthropist, and banker, chairman of his family's bank, Lazard Frères, in Paris. Born in San Francisco on August 30th 1871, he became a serious and dedicated art collector who eventually bequeathed more than two thousand artworks to French and American museums.

David-Weill's far ranging philanthropy included funding medical research, education and sanatoriums. His art patronage was equally diverse. He participated in the organization of the 1928 Exposition des Arts Anciens d'Amerique and the 1931 Exposition d'Art Byzantine. He served as President du Conseil des Musées de France and in 1934 was elected to the Academy of Fine Arts. He actively worked for the development of the Cité internationale universitaire de Paris and, in tribute in 1960, the avenue David-Weill along it took his name.

David David-Weill (1871–1952)

He collected broadly, including French 18th-century art, Chinese bronzes (which he donated to the Musée Guimet), and cloisonné objects (which he donated to the Musée des Arts Décoratifs). David-Weill seems to have held bronze objects in high regard, as he amassed an enormous group of small-scale Iranian and Eurasian bronzes (ultimately auctioned at Hôtel Drouot in 1972, including the two present pins).

In August 1939, with the threat of war looming, his large collection was packed into 152 wooden crates, marked with the initials D. D-W. 130 crates were sent to the Château du Sources in the South of France, where his collection was stored alongside treasures from the Louvre. The other 22 boxes went to Château de Mareil-le-Guyon. On 11 April 1941, German officers of the Einsatzstab Reichsleiter Rosenberg (ERR) arrived at Château du Sources, seizing the David-Weill collection. The ERR also discovered and seized David-Weill objects stored in Mareil-le-Guyon. The ERR sent David-Weill's collection to Germany for distribution amongst German museums. However, by the conclusion of the war in 1945, when David-Weill's collection resurfaced, it amazingly remained in its original, unopened crates. David-Weill's collection arrived in autumn 1945 at the Munich Central Collecting Point (MCCP), a depot organized by the American Monuments, Fine Arts and Archives Program (MFAA), where MFAA officers sorted, inventoried, and returned Nazi-looted art to the rightful owners. The following year was spent coordinating the safe return of the David-Weill collection to Neuilly. David-Weill was reportedly so thrilled that they had found his collection, he sent "fine French wine and champagne" to the MCCP. Allied forces recovered the majority of David-Weill's collection and returned it to him by 1947. Objects that remained missing were included in the massive publication, produced between 1947 and 1949, 'Répertoire des biens spoliés en France durant la guerre, 1939–1945'.

David-Weill died in Neuilly on 7 February 1952. What objects he had not bequeathed to the French National Museums, he willed to his family.

16

FRAGMENT OF THE ‘STANDARD INSCRIPTION’ OF ASHURNASIRPAL II

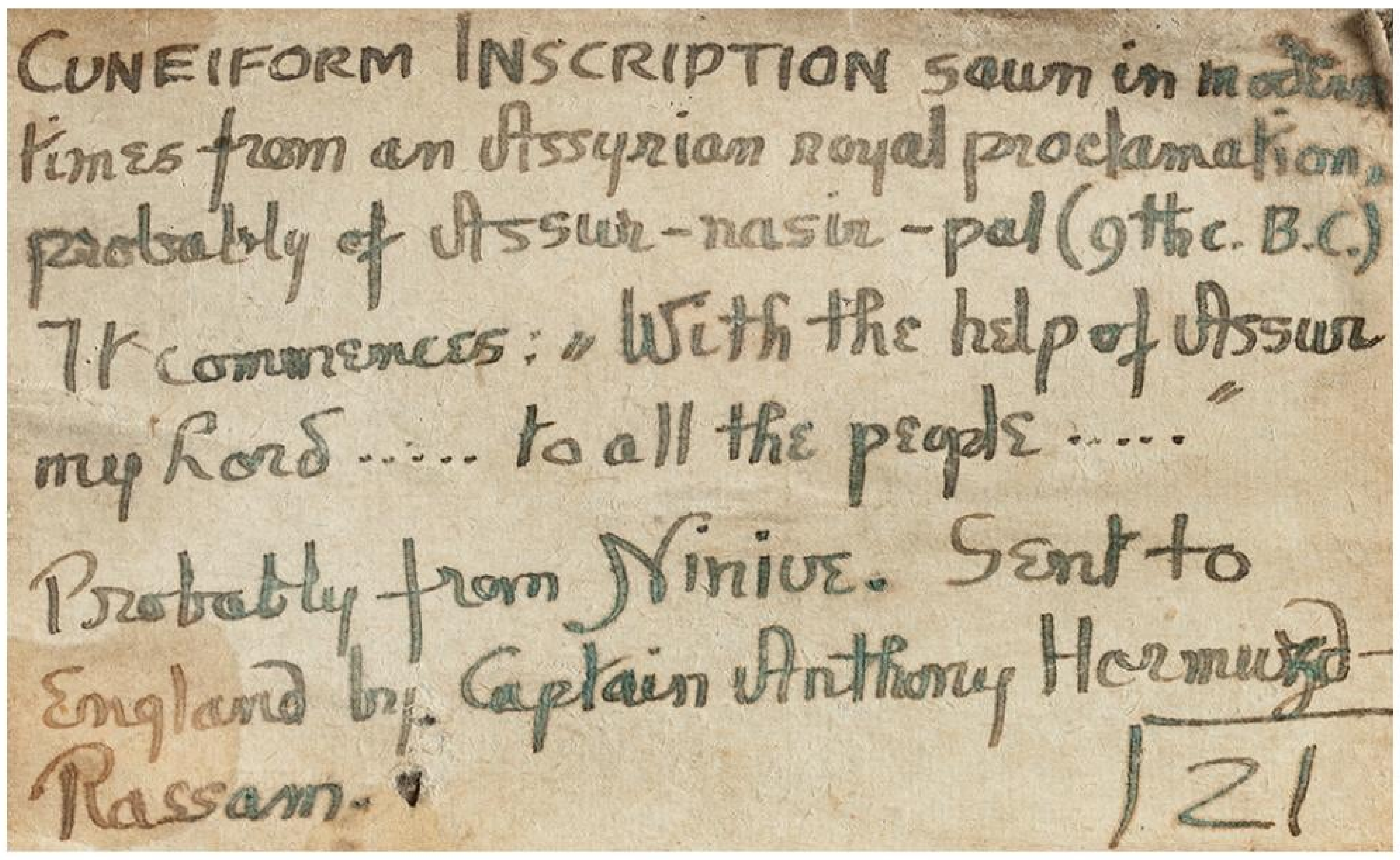
Nineveh, Reign of Ashurnasirpal II, 883–859 BC
Gypsum alabaster, W: 10.3 cm, H: 6.3 cm

PROVENANCE

From the ancient Assyrian city of Nineveh, northern Iraq
Probably sent to England by Captain Anthony Hormuzd Rassam (1826–1910) prior to 1910 (based on old collection handwritten label on the reverse)
Previously in the Private Collection of Alfred Theodore Arber-Cooke (1905–1993), most likely acquired in the early 20th century
Thence by descent to his cousin (a retired engineer and the sole executor of Alfred’s estate) in 1993
ALR: S00209079

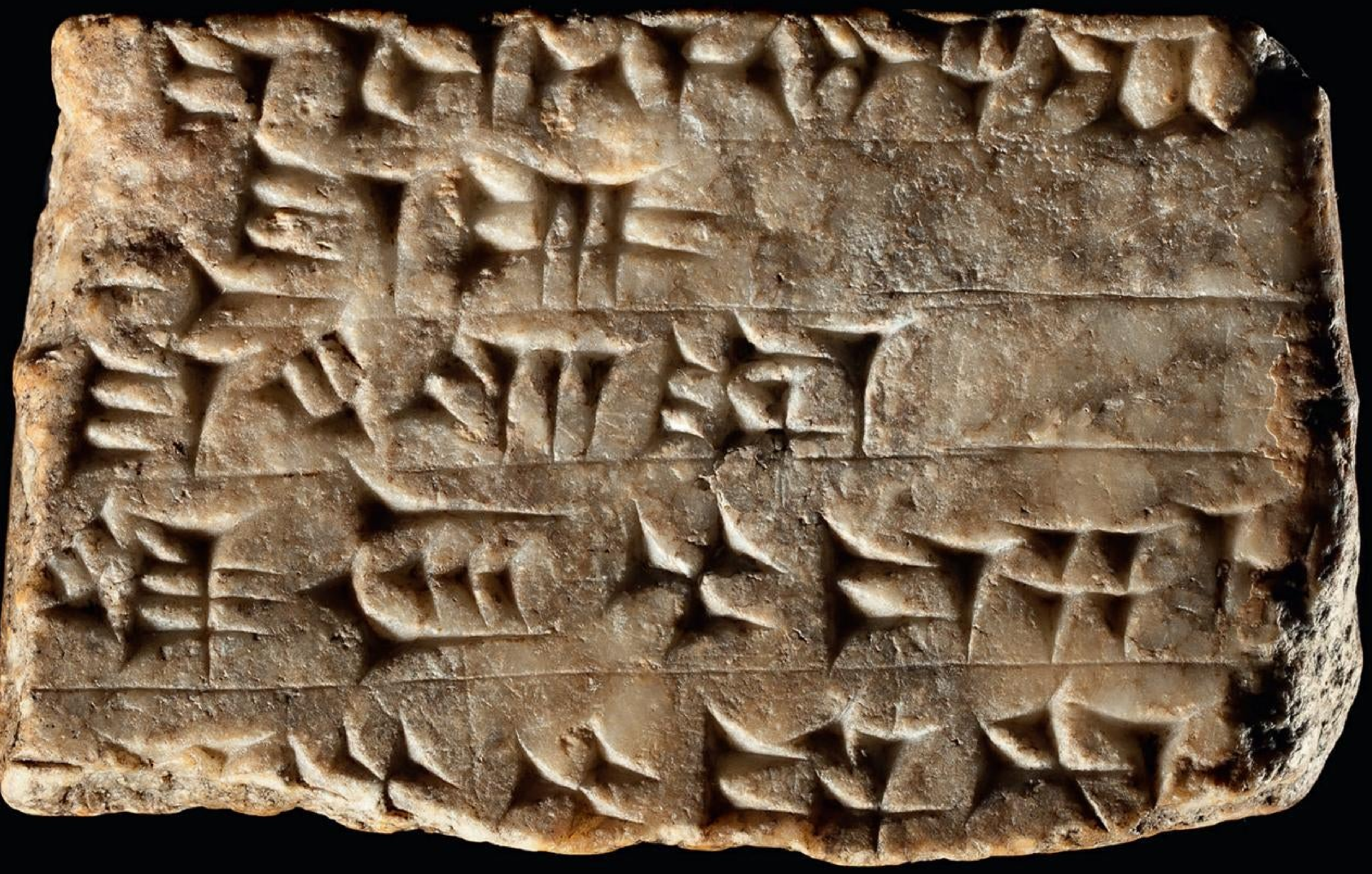
CONDITION

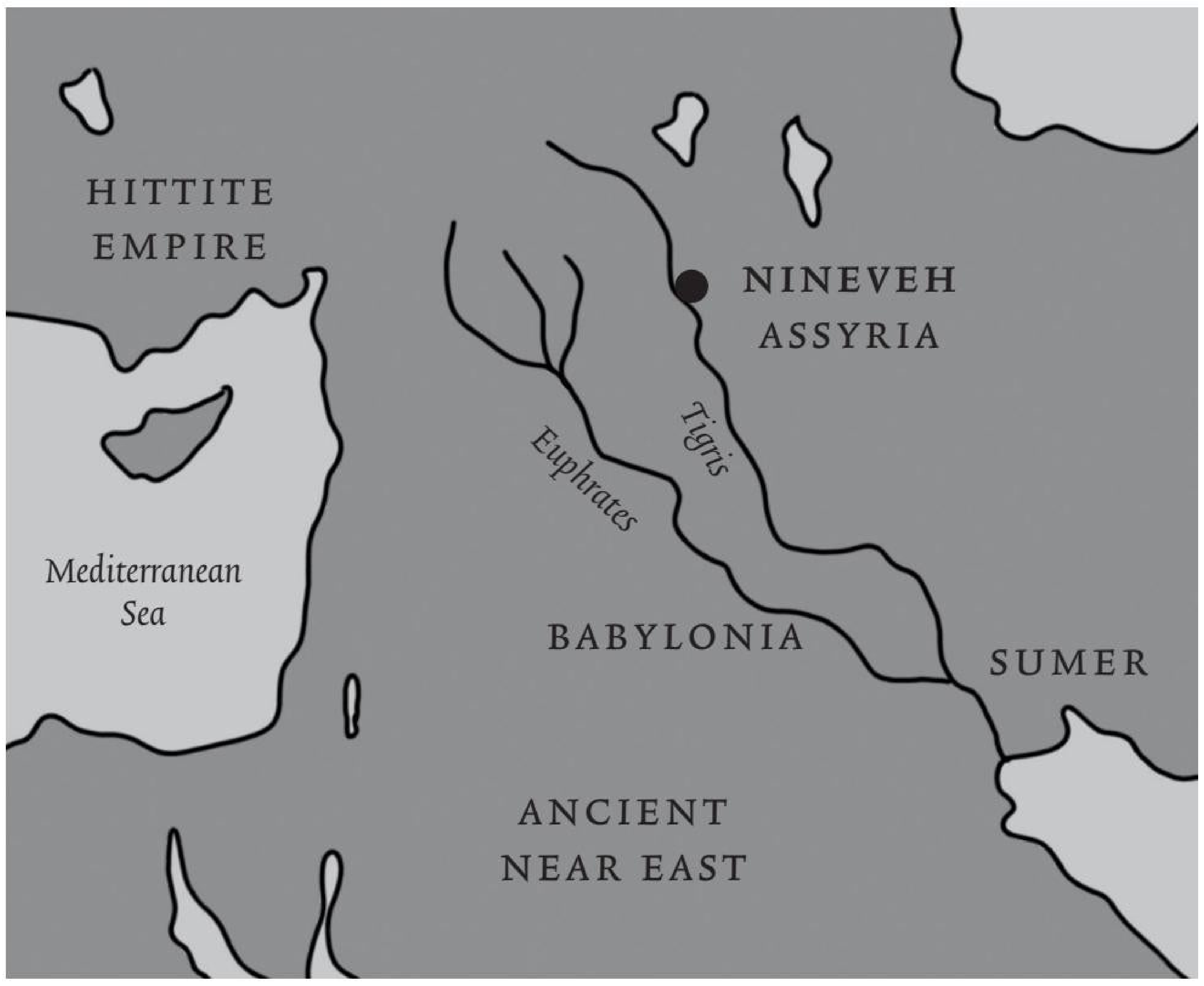
Intact fragment, wear and patination to the surface as expected. With large old collector’s label on the reverse side.



CUNEIFORM INSCRIPTION sawn in modern
times from an Assyrian royal proclamation,
probably of Assur-nasir-pal (9th c. B.C.)
It commences: „With the help of Assur
my Lord ..... to all the people ....“
Probably from Ninive. Sent to
England by Captain Anthony Hormuzd-
Rassam.
21

Old collection label on reverse



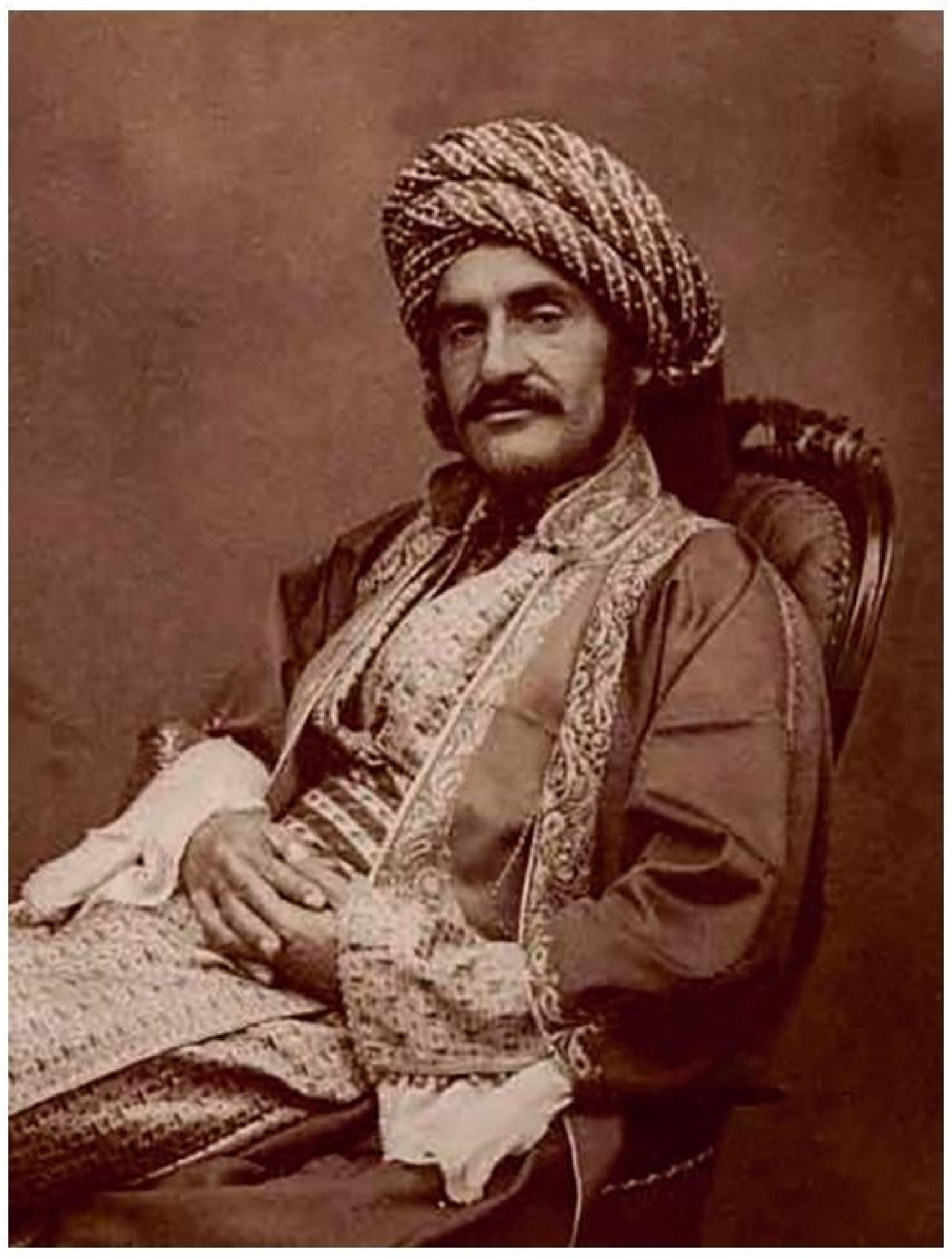


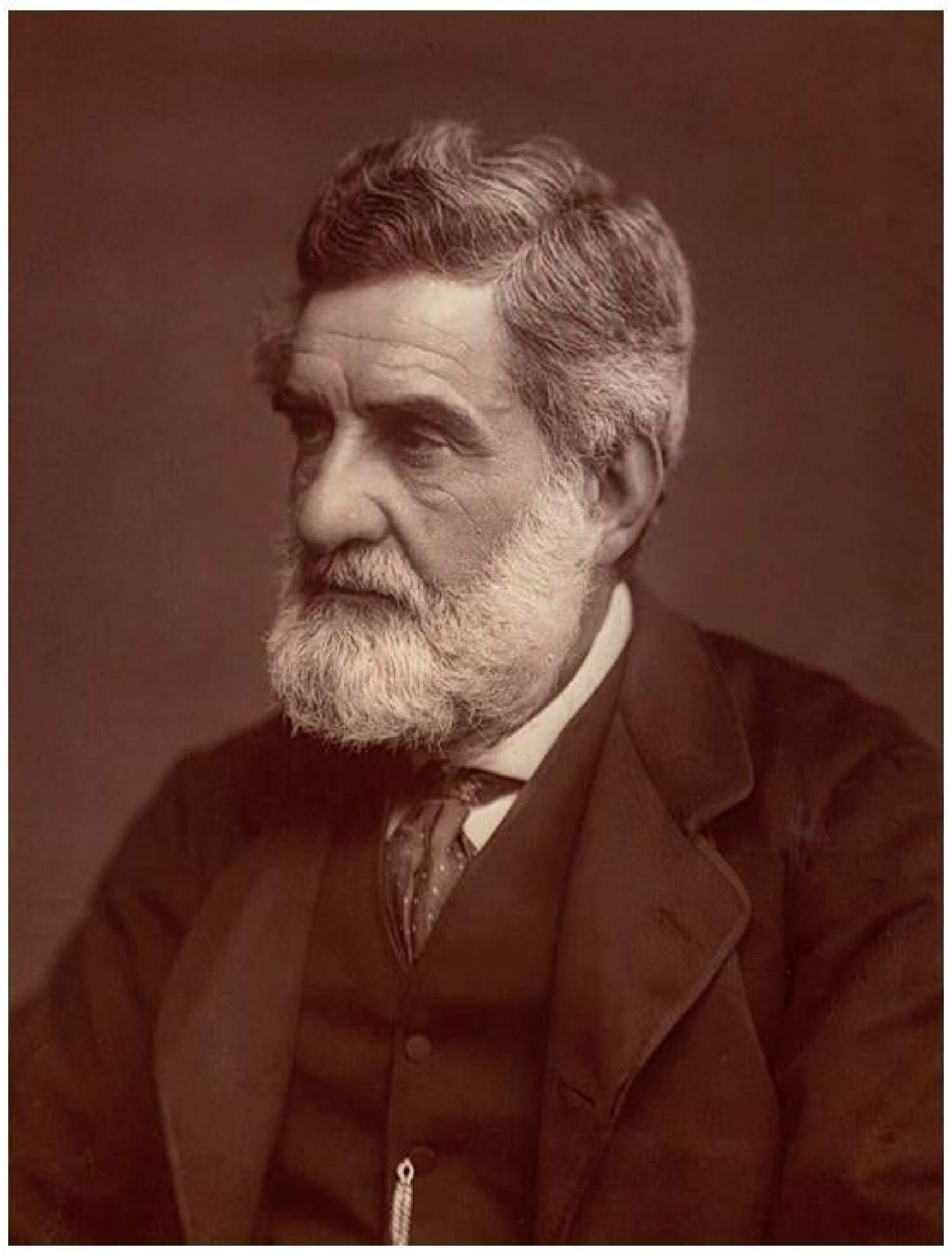
Located on the eastern bank of the Tigris River, Nineveh was one of the most important cities in antiquity, the capital and largest city of the Neo-Assyrian Empire, as well as the largest city in the world for several decades, and the centre of worship of the deity Ishtar.

The Southwest Palace of Nineveh, where this fragment is thought to originate, was first laid out by Sennacherib (r. 705–681 BC). It was a showcase of wealth and art, comprising 80 rooms and decorated with sculptural reliefs. It became standard practice for Assyrian kings to record their military campaigns with large-scale sculptural reliefs, filling their palaces with evidence of their prowess, as well as with courtly hunting scenes and divine protective imagery. Many cuneiform tablets have been found there, and this fragment most likely comes from a larger relief with a large script.

Ashurnasirpal II (r. 884–859 BC) was the third king of the Neo-Assyrian Empire, and was one of the most ambitious, ruthless and magnificent of all the Assyrian kings. His many successful military campaigns brought him great wealth, and he set about renovating the earlier palaces of his empire, including that of Sennacherib at Nineveh. He founded a new capital city at Nimrud and there he created the Standard Inscription. The Standard Inscription is not an object, but rather a single, standardized cuneiform text written in Akkadian, which was carved out many times in celebration of Ashurnasirpal's accomplishments. Taken from a larger gypsum wall carving, the present fragment consists of 5 partial lines from the inscription, thought to read 'With the help of Assur my Lord … to all the people'. The complete inscription ran to 22 lines of script altogether. The first five lines assert the king's credentials:

Palace of Assurnasirpal, vice-regent of Aššur, chosen one of the gods Enlil and Ninurta, beloved of the gods Anu and Dagan, destructive weapon of the great gods, strong king, king of the universe, king of Assyria, son of Tukulti-Ninurta, great king, strong king, king of the universe, king of Assyria, son of Adad-nerari, great king, strong king, king of the universe, king of Assyria; valiant man who acts with the support of Aššur, his lord, and has no rival among the princes of the four quarters, marvellous shepherd, fearless in battle, unopposable mighty floodtide, king who subdues those insubordinate to him, he who rules all peoples, strong male who treads upon the necks of his foes, trampler of all enemies, he who smashes the forces of the rebellious, king who acts with the support of the great gods, his lords, and has conquered all lands, gained dominion over all the highlands and received their tribute, capturer of hostages, he who is victorious over all countries ….


Hormuzd Rassam in traditional garments


Captain Anthony Hormuzd Rassam, 1881

The next nine lines report the extent of his victories, stretching from Mount Lebanon in the west to Armenia in the east, and encroaching south into Babylonian territory. The last eight lines tell how he rebuilt the city of Kalhu (Nimrud) and settled it with people from his newly conquered territories. He built a great palace, decorated with the finest woods and metals, and stone statues of the beasts of the mountains and the seas; then he filled it with treasure.

Half of the known extant carvings of the Standard Inscription are from Nimrud, but other, mostly smaller fragments such as the present one, have been found at Ashurnasirpal's other building projects, including the Southwest Palace of Nineveh.

NOTE ON THE PROVENANCE

Captain Anthony Hormuzd Rassam (1826–1910) was born in Mosul, on the bank of the River Tigris opposite the ancient site of Nineveh. Educated in England, in 1869 he married Anne Eliza, the oldest daughter of Captain Spencer Cosby Price. His brother was British Vice-Consul in Mosul, which enabled him to gain work with the British excavations at Nineveh in 1845; he became an integral member of Layard's research team, and when Layard returned to England in 1847, Rassam joined him to complete his studies at Magdalen College, Oxford. Later, in 1849, he was instructed by the British Museum to return to Nineveh to assist Layard and ultimately succeed him in the task. During this time, he made a number of important archaeological finds, including the clay tablets with the Epic of Gilgamesh. In 1854, he travelled to Abyssinia on a diplomatic mission, where he was imprisoned for nearly two years. After release, he continued his explorations of Assyrian sites from 1866 to 1882, unearthing the Ashurnasirpal temple in Nimrud (Calah), the cylinder of Ashurbanipal at Nineveh, and two of the unique and historically important bronze strips from the Balawat Gates.

Alfred Theodore Arber-Cooke (1905–1993) was an antiquarian and avid collector of antiquities and Asian art. He lived in Wimbledon and was involved with local archaeological digs undertaken by the Surrey Archaeological Society. He wrote the book *Old Wimbledon*, with a foreword by the MP Sir Arthur Fell, published in 1927. He later moved to Llandovery in Carmarthenshire, Wales, and wrote *The History of Llandovery*, published in 1975. When his estate was inherited by his cousin, it included several boxes filled with objects and fragments, many of which had old Victorian collection labels such as the one shown here, which act as further proof of the early nature of his collection.

17

FAYYUM PORTRAIT OF A WOMAN

Egypt, Roman period, c. 160–80 AD
Tempera on wood board, H: 35 cm

PUBLISHED

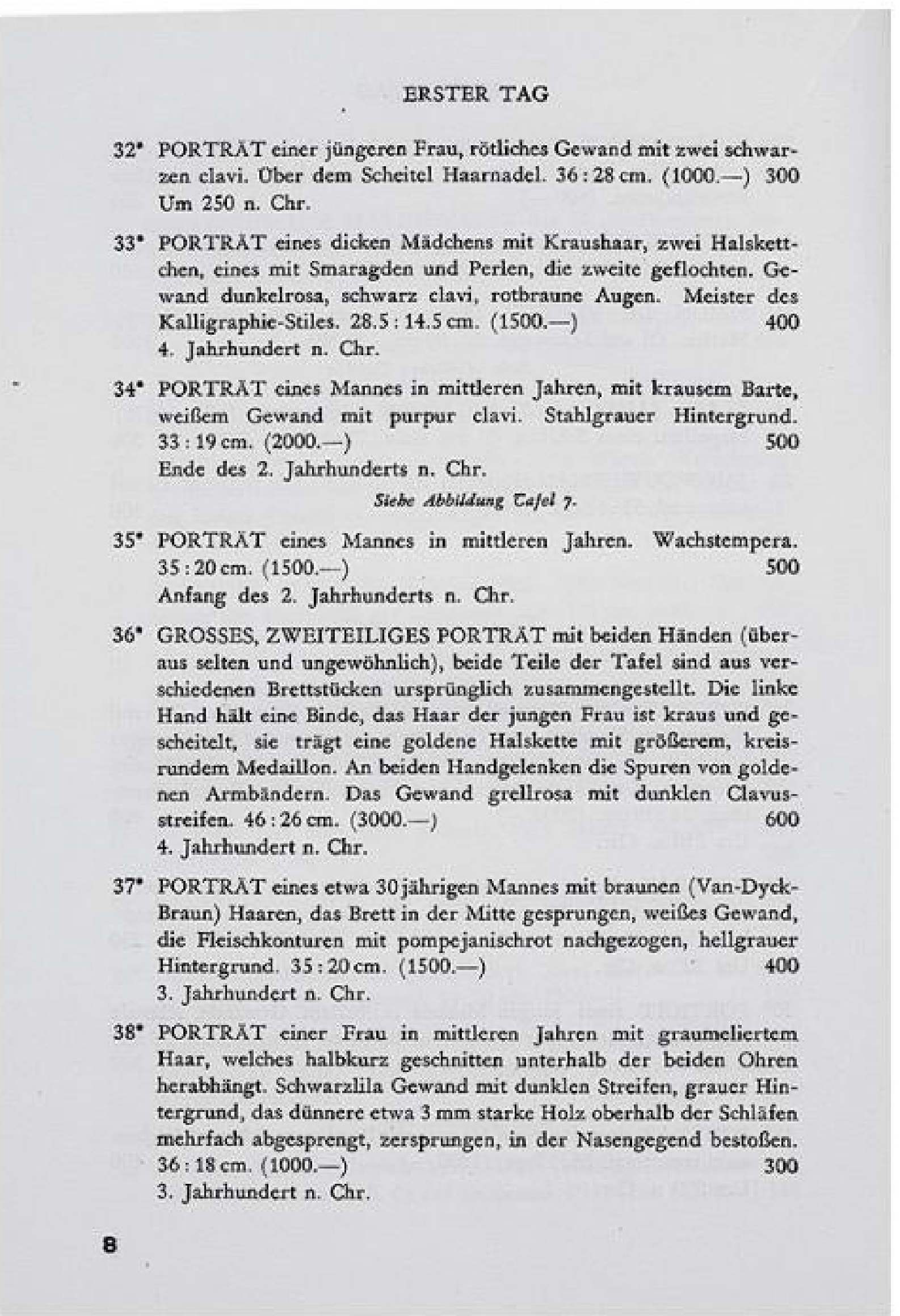
Kunstauktion 417, Dorotheum, Vienna, 24 November 1932, lot 38
Kunstauktion 419, Dorotheum, Vienna, 30 May 1933, lot 43
Klaus Parlasca, *Repertorio d'arte dell'Egitto greco-romano, Ritratti di mummie*, 1980, fig. 521, pl. 127
Antiquities, Christie's, New York, 9 December 2005, lot 85

PROVENANCE

Said to be from the necropolis at er-Rubayat
Previously in the Private Collection of Mr Theodor Graf (1840–1903), Vienna, likely acquired in 1887
Flinker Collection, Vienna
Kunstauktion 417, Dorotheum, Vienna, 24 November 1932, lot 38
Kunstauktion 419, Dorotheum, Vienna, 30 May 1933, lot 43
Private Collection of a Lady
Sold at: *Antiquities*, Christie's, New York, 9 December 2005, lot 85
Private Collection, Italy, acquired from the above sale
Thence by descent, Italy (accompanied by Italian export license)
ALR: S00213665

CONDITION

Large fragment in excellent condition, with damage as expected with age, restoration to the face, specifically the nose. Please see photo from the 1980 publication for pre-restoration image.



ERSTER TAG

32* PORTRÄT einer jüngeren Frau, rötliches Gewand mit zwei schwarzen clavi. Über dem Scheitel Haarnadel. 36 : 28 cm. (1000.—) 300
Um 250 n. Chr.

33* PORTRÄT eines dicken Mädchens mit Kraushaar, zwei Halskettchen, eines mit Smaragden und Perlen, die zweite geflochten. Gewand dunkelrosa, schwarz clavi, rotbraune Augen. Meister des Kalligraphie-Stiles. 28.5 : 14.5 cm. (1500.—) 400
4. Jahrhundert n. Chr.

34* PORTRÄT eines Mannes in mittleren Jahren, mit krausem Barte, weißem Gewand mit purpur clavi. Stahlgrauer Hintergrund. 33 : 19 cm. (2000.—) 500
Ende des 2. Jahrhunderts n. Chr.

Siehe Abbildung Tafel 7.

35* PORTRÄT eines Mannes in mittleren Jahren. Wachstempera. 35 : 20 cm. (1500.—) 500
Anfang des 2. Jahrhunderts n. Chr.

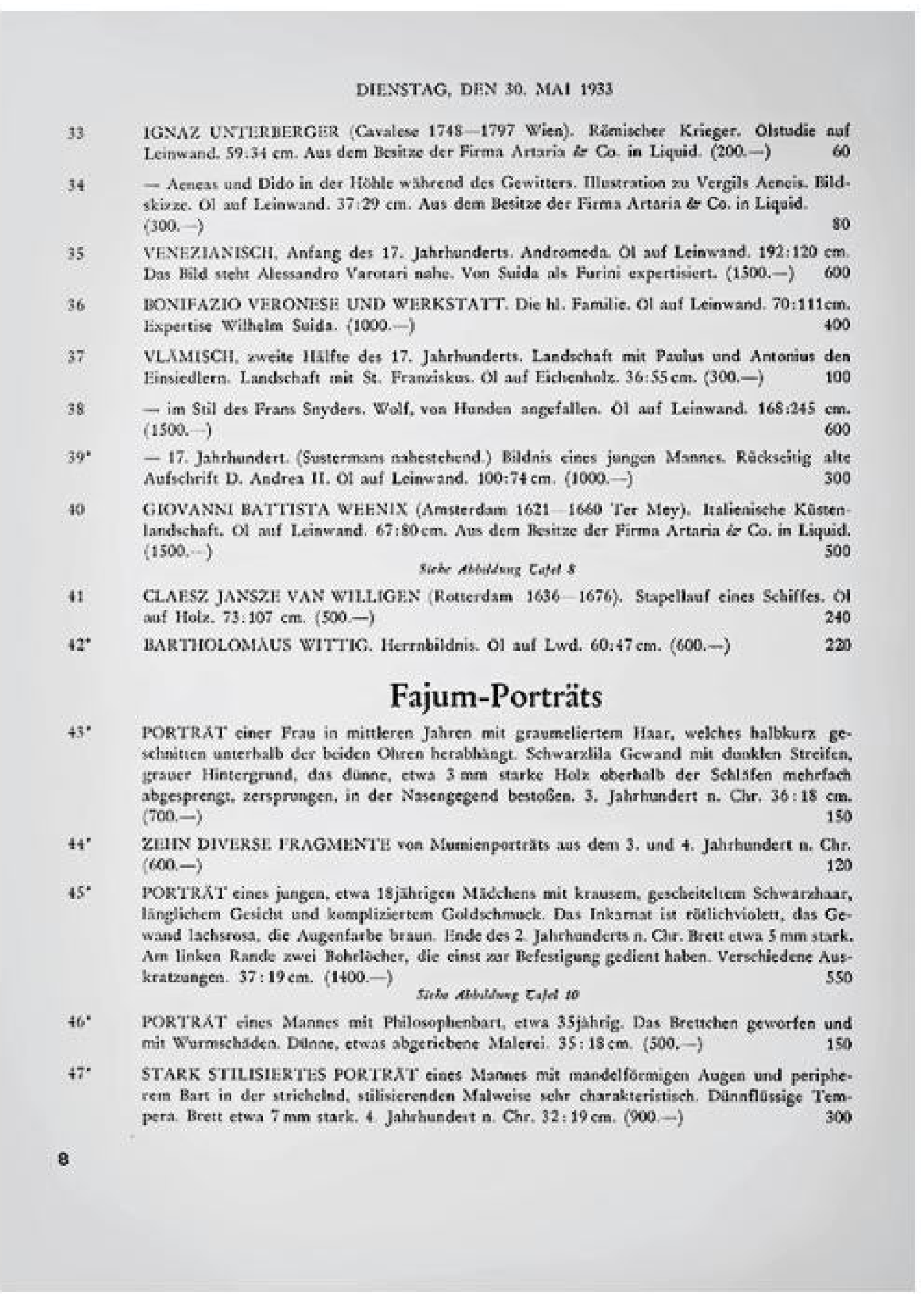
36* GROSSES, ZWEITEILIGES PORTRÄT mit beiden Händen (überaus selten und ungewöhnlich), beide Teile der Tafel sind aus verschiedenen Brettstücken ursprünglich zusammengestellt. Die linke Hand hält eine Binde, das Haar der jungen Frau ist kraus und gescheitelt, sie trägt eine goldene Halskette mit größerem, kreisrundem Medaillon. An beiden Handgelenken die Spuren von goldenen Armbändern. Das Gewand grellrosa mit dunklen Clavusstreifen. 46 : 26 cm. (3000.—) 600
4. Jahrhundert n. Chr.

37* PORTRÄT eines etwa 30 jährigen Mannes mit braunen (Van-Dyck-Braun) Haaren, das Brett in der Mitte gesprungen, weißes Gewand, die Fleischkonturen mit pompejanischrot nachgezogen, hellgrauer Hintergrund. 35 : 20 cm. (1500.—) 400
3. Jahrhundert n. Chr.

38* PORTRÄT einer Frau in mittleren Jahren mit graumeliertem Haar, welches halbkurz geschnitten unterhalb der beiden Ohren herabhängt. Schwarzlila Gewand mit dunklen Streifen, grauer Hintergrund, das dünnere etwa 3 mm starke Holz oberhalb der Schläfen mehrfach abgesprengt, zersprungen, in der Nasengegend bestoßen. 36 : 18 cm. (1000.—) 300
3. Jahrhundert n. Chr.

8

1932



DIENSTAG, DEN 30. MAI 1933

33 IGNAZ UNTERBERGER (Cavalese 1748—1797 Wien). Römischer Krieger. Ölstudie auf Leinwand. 59:34 cm. Aus dem Besitze der Firma Artaria & Co. in Liquid. (200.—) 60

34 — Aeneas und Dido in der Höhle während des Gewitters. Illustration zu Vergils Aeneis. Bildskizze. Öl auf Leinwand. 37:29 cm. Aus dem Besitze der Firma Artaria & Co. in Liquid. (300.—) 80

35 VENEZIANISCH, Anfang des 17. Jahrhunderts. Andromeda. Öl auf Leinwand. 192:120 cm. Das Bild steht Alessandro Varotari nahe. Von Suida als Furini expertisiert. (1500.—) 600

36 BONIFAZIO VERONESE UND WERKSTATT. Die hl. Familie. Öl auf Leinwand. 70:111cm. Expertise Wilhelm Suida. (1000.—) 400

37 VLÄMISCH, zweite Hälfte des 17. Jahrhunderts. Landschaft mit Paulus und Antonius den Einsiedlern. Landschaft mit St. Franziskus. Öl auf Eichenholz. 36:55 cm. (300.—) 100

38 — im Stil des Frans Snyders. Wolf, von Hunden angefallen. Öl auf Leinwand. 168:245 cm. (1500.—) 600

39* — 17. Jahrhundert. (Sustermans nahestehend.) Bildnis eines jungen Mannes. Rückseitig alte Aufschrift D. Andrea II. Öl auf Leinwand. 100:74 cm. (1000.—) 300

40 GIOVANNI BATTISTA WEENIX (Amsterdam 1621—1660 Ter Mey). Italienische Küstenlandschaft. Öl auf Leinwand. 67:80 cm. Aus dem Besitze der Firma Artaria & Co. in Liquid. (1500.—) 500

Siehe Abbildung Tafel 8

41 CLAESZ JANSZE VAN WILLIGEN (Rotterdam 1636—1676). Stapellauf eines Schiffes. Öl auf Holz. 73:107 cm. (500.—) 240

42* BARTHOLOMÄUS WITTIG. Herrnbildnis. Öl auf Lwd. 60:47 cm. (600.—) 220

Fajum-Porträts

43* PORTRÄT einer Frau in mittleren Jahren mit graumeliertem Haar, welches halbkurz geschnitten unterhalb der beiden Ohren herabhängt. Schwarzlila Gewand mit dunklen Streifen, grauer Hintergrund, das dünne, etwa 3 mm starke Holz oberhalb der Schläfen mehrfach abgesprengt, zersprungen, in der Nasengegend bestoßen. 3. Jahrhundert n. Chr. 36 : 18 cm. (700.—) 150

44* ZEHN DIVERSE FRAGMENTE von Mumienporträts aus dem 3. und 4. Jahrhundert n. Chr. (600.—) 120

45* PORTRÄT eines jungen, etwa 18jährigen Mädchens mit krausem, gescheiteltem Schwarzhaar, länglichem Gesicht und kompliziertem Goldschmuck. Das Inkarnat ist rötlichviolett, das Gewand lachsrosa, die Augenfarbe braun. Ende des 2. Jahrhunderts n. Chr. Brett etwa 5 mm stark. Am linken Rande zwei Bohrlöcher, die einst zur Befestigung gedient haben. Verschiedene Auskratzungen. 37 : 19 cm. (1400.—) 550

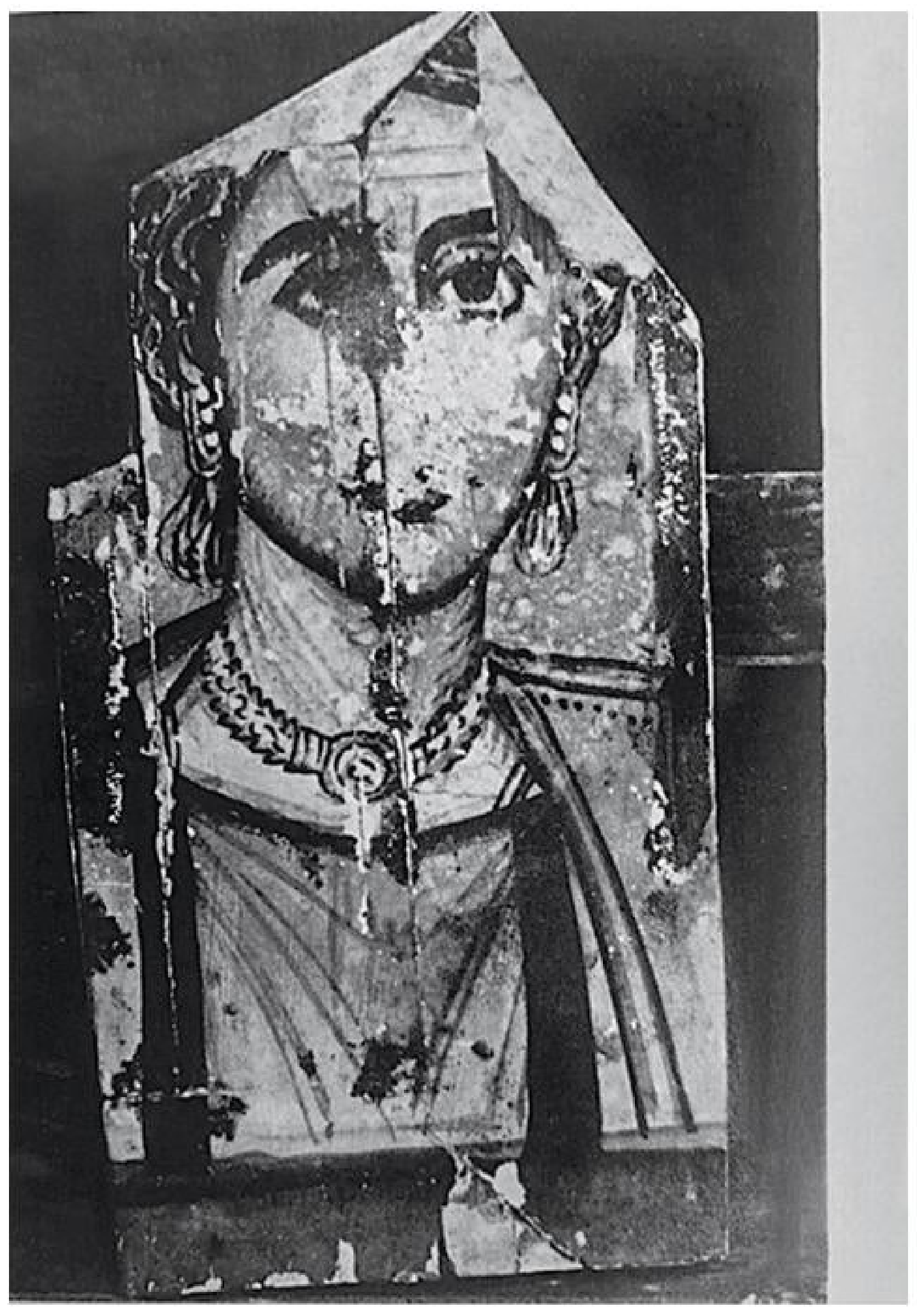
Siehe Abbildung Tafel 10

46* PORTRÄT eines Mannes mit Philosophenbart, etwa 35jährig. Das Brettchen geworfen und mit Wurmschäden. Dünne, etwas abgeriebene Malerei. 35 : 18 cm. (500.—) 150

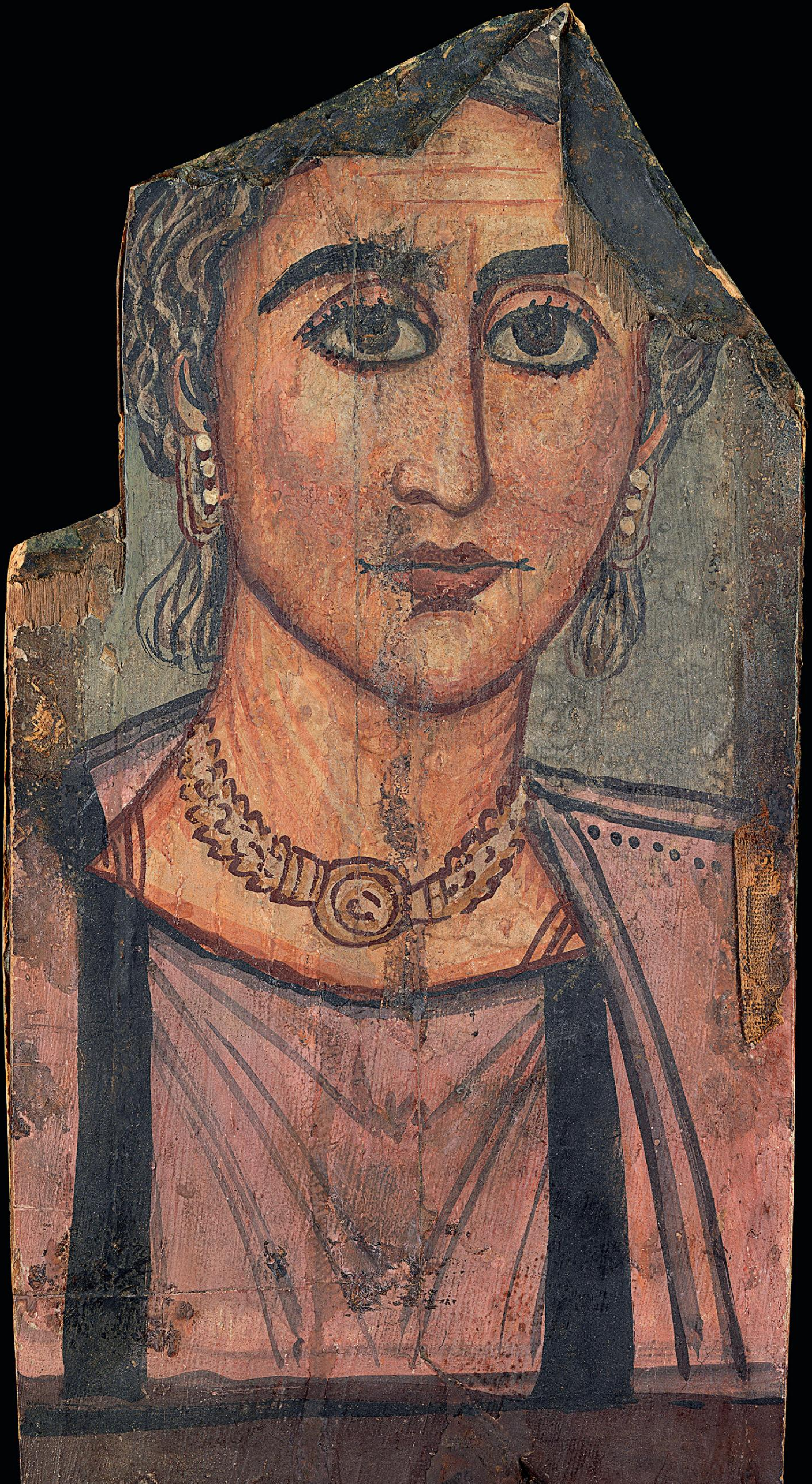
47* STARK STILISIERTES PORTRÄT eines Mannes mit mandelförmigen Augen und peripherem Bart in der strichelnd, stilisierenden Malweise sehr charakteristisch. Dünnflüssige Tempera. Brett etwa 7 mm stark. 4. Jahrhundert n. Chr. 32 : 19 cm. (900.—) 300

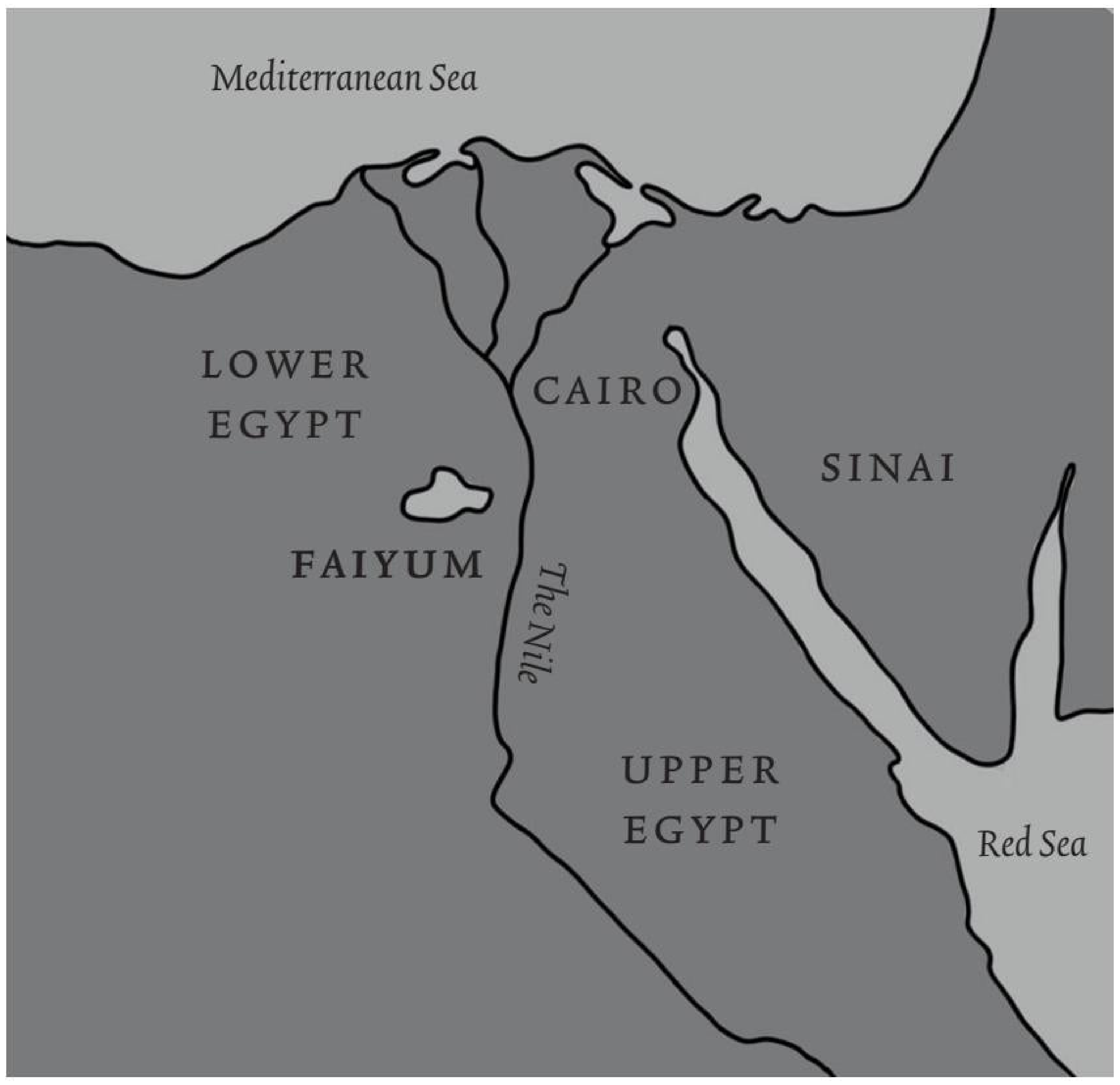
8

1933



1980





A Greco-Roman Egyptian funerary portrait of a woman, painted in tempera on wood. A few patches of linen are preserved along the front of the panel. The woman is depicted in a semi-frontal position with her gaze directed forward; her wavy hair, with hints of grey, reaches to just below her ears. Her large eyes are thickly outlined and heavy lidded and her long narrow nose leads to full red lips. Her brow is slightly furrowed. Her hooped earrings hold three white pearls and her thick gold necklace features intertwined strands, secured in the middle by a medallion. Her chiton is lilac, with black clavi and folds outlined in pale grey. A pink or lavender tunic often appears as a major component of the costume of female funerary portraits and should generally be interpreted as a reference to the expensive purple hues of elite tunics. Fayum portraits were, for all their startling realism, commissioned for a specific representational function and should be seen as displaying how the person wished to be seen; their clothing, attributes, and expressions all lend themselves to this interpretation.

These portraits are named for the Fayum region of Egypt, which lies around 60 km south of Cairo and west of the Nile, where a large majority of panels were found. Their chronology is now believed to range from Julio-Claudian days, the 30s AD, to 392 AD, when Theodosius I banned the embalming of bodies. They were a part of the mortuary practice of higher-class citizens of the time. The majority are painted in tempera on to board, as this one is, or directly on to the outermost layer of the linen shrouds. Many of the finest are painted in pigment mixed with wax, often called 'encaustic', and a much smaller third group were painted in a hybrid technique with an emulsion paint. The best are assumed to have been painted from life, and there is an immediacy and individualism to them which is entirely different to earlier Egyptian mummy portraits.

Society at that time in Roman Egypt was an amalgam of Ancient Egyptian and Greek civilization and contemporary Roman culture. This mix is reflected in these extraordinary mummy portraits. The attention given to the mummification process and the glorification of the dead hearkens back to Egyptian traditions, as contemporary Romans preferred to burn their dead, but the style of painting is a direct product of the Greek, and in particular Alexandrian, school of naturalism while the fashion and adornment of the sitters is Roman. Indeed, it is often possible to date Fayum portraits using the hairstyle of the sitter in comparison to those seen on contemporary Roman coins, as styles and trends came and went so quickly and were often widely and enthusiastically followed throughout

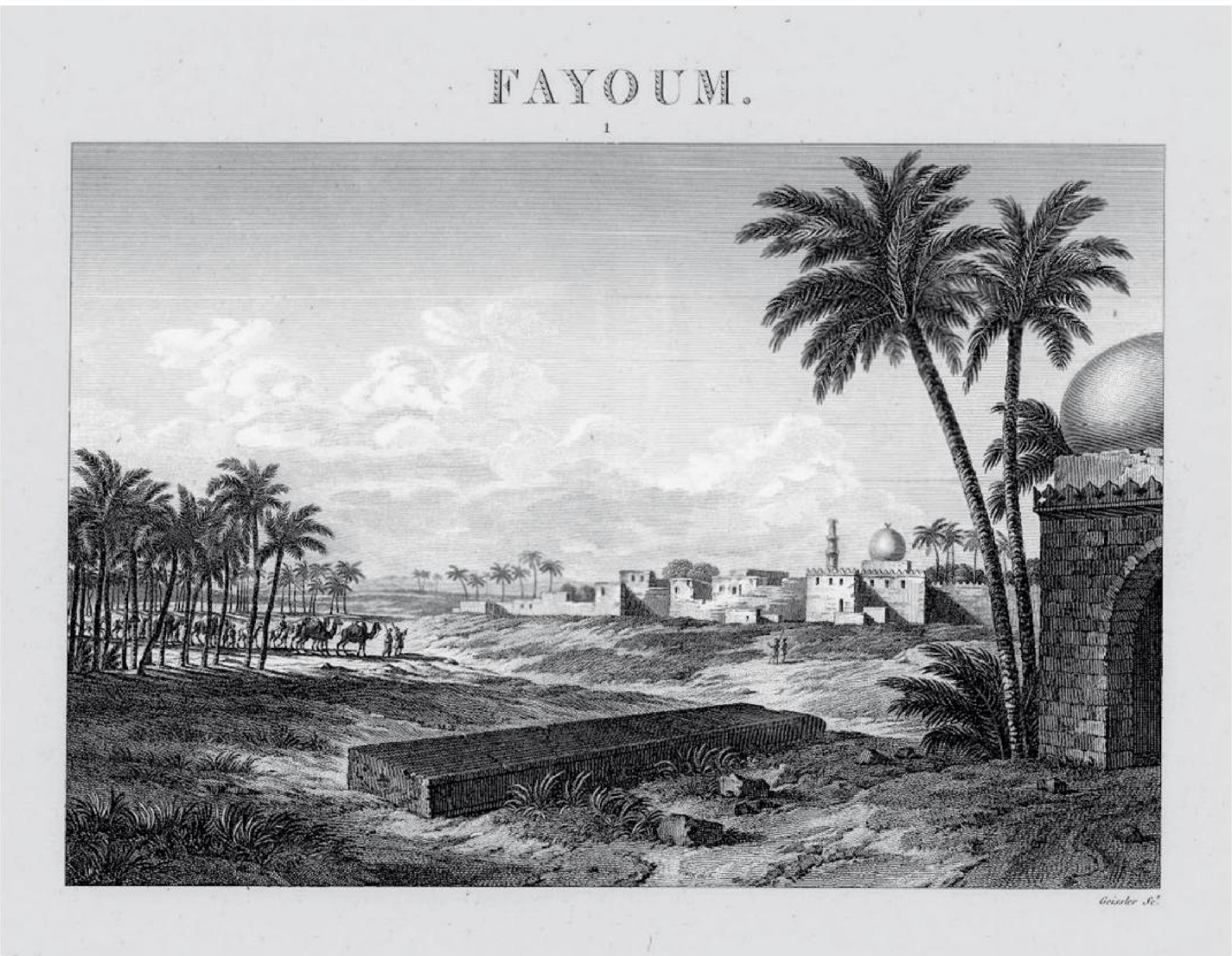


Planche 71, Fayoum (nome Arsinoïte).
Vue Et Détails De L'obélisque De Begyg, 1822

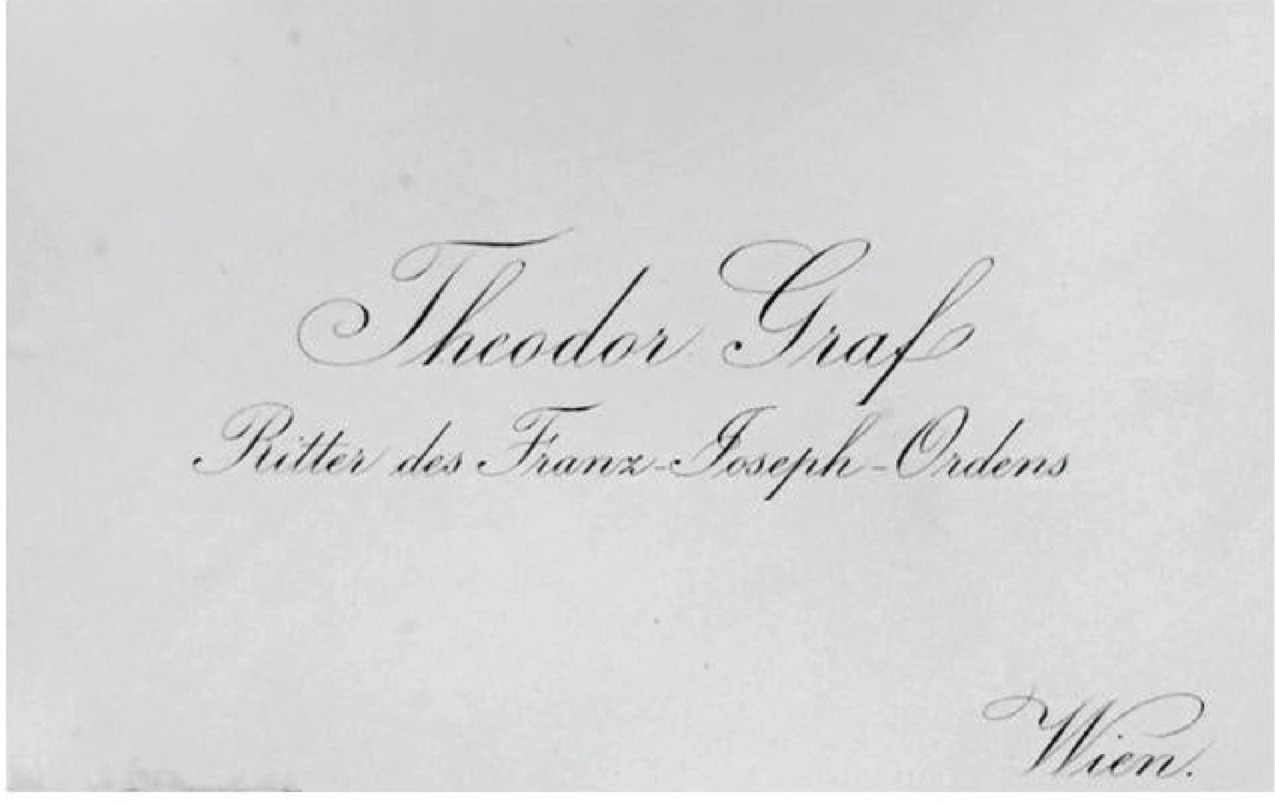
the empire. It is interesting to note that painted portraiture may not have been, at that time, popular in Imperial Rome, having fallen out of favour, carved portraiture being preferred. Pliny the Elder writes (*Naturalis Historia*, book 35, 1st century AD) that "the painting of portraits, by which the closest possible likenesses of deceased persons were handed down from age to age, has died out completely." It shows that these portraits are indeed peculiar to the region, and the melding of cultures there.

In total just under a thousand Fayum portraits have come to light, most, as this one was, discovered in the late 19th century. They are of great significance. Due to more unfavourable conditions for preservation very few examples of early Greek naturalism in painting survive, although we know of their existence through written sources. Naturalistic portraiture was at that time becoming more widespread in the Roman Empire and was held as an important marker for status. The introduction of Greek naturalism in art and the Roman regard for status, together with Egyptian religion and funerary rites, all combined to create what are essentially the only surviving panel and canvas paintings preserved from antiquity, whose importance cannot be overestimated.

This example comes with an impeccable provenance, having formed part of the renowned collection of Austrian art dealer and collector Theodor Graf, who was responsible for the discovery and dissemination of many of today's known Fayum portraits into the Western market in the late 19th and early 20th century. It was most likely found at er-Rubayat, where almost all of Graf's mummies originated. A similar portrait of a woman with the same earrings and medallion necklace is in the British Museum. It is also ex-Graf collection, also from er-Rubayat, and has been dated to the late 2nd century on the basis of the hairstyle and jewellery.

Come, master of the rosy art,
Thou painter after my own heart,
Come, paint my absent love for me,
As I shall describe her thee.
– *Anacreon's Portrait of his Mistress* (Leigh Hunt's translation)

Theodor Graf (1840–1903)



Theodor Graf
Ritter des Franz-Joseph-Ordens
Wien

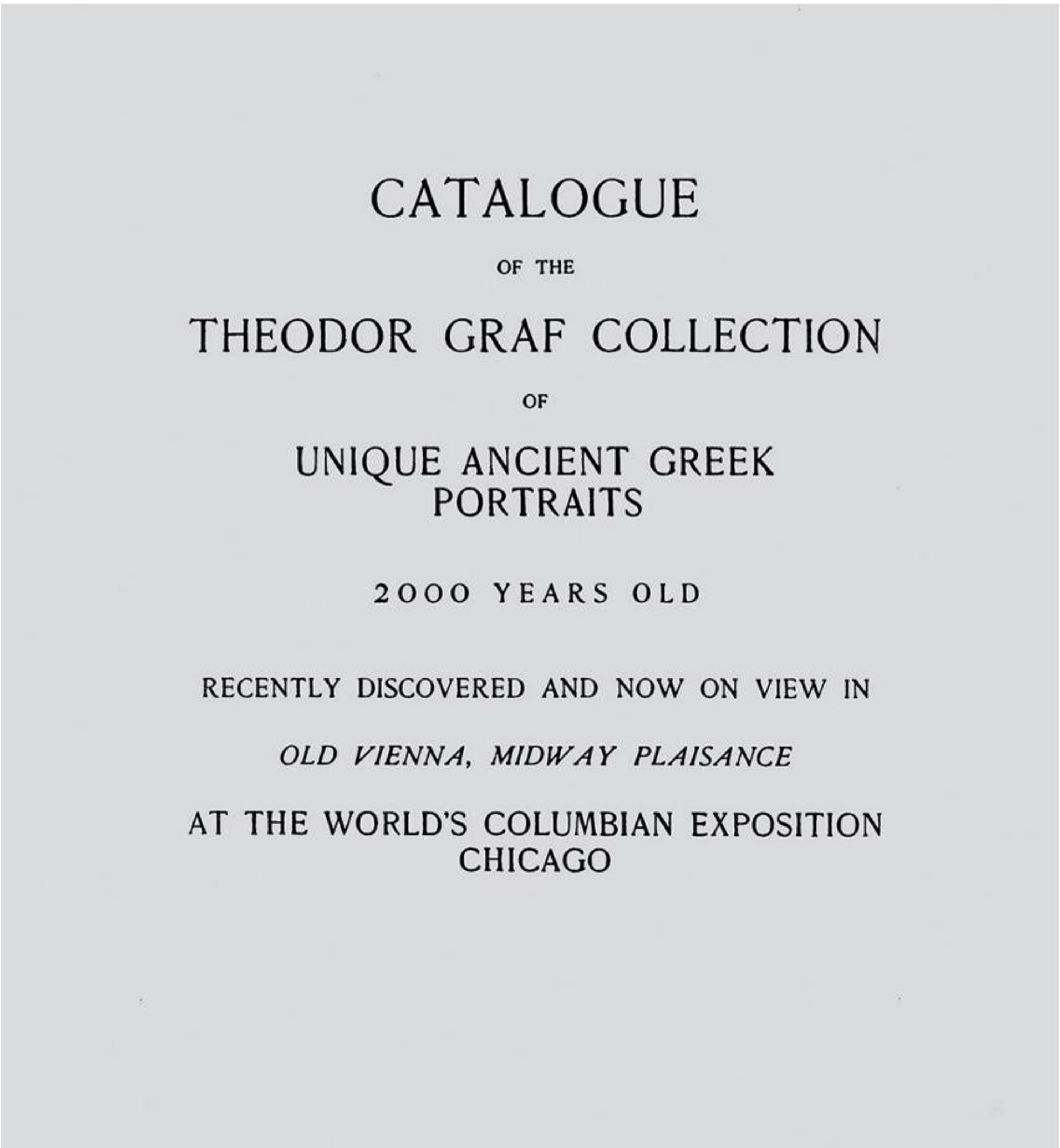
Theodor Graf's business card

NOTE ON THE PROVENANCE

Theodor Graf (born 11 March 1840, died November 25, 1903) was an Austrian art dealer and collector, and perhaps the most formative figure in the collecting of Fayum portraits.

He worked initially as a carpet dealer in Vienna, with branches in Cairo and Alexandria. Inspired by Joseph von Karabacek, the Austrian orientalist and director of the Vienna court library, from 1881 he began looking for papyri and late antique textiles in Egypt. He had excavations carried out in Arsinoe and Herakleopolis, where he found several thousand papyri which he subsequently sold to Archduke Rainer, who then transferred them to the court library. Graf then acquired other late antique textiles from the Achmim necropolis and sold them to museums around the world. In 1887 he acquired from agents in Egypt around 300 Romano-Egyptian portrait panels. Precisely how and from whom Graf acquired all of his portraits remains opaque, although records include names of some local dealers like Ali (Abd el-Haj el-Gabri) and Farag (Ismail). Around 90 of these portraits formed a travelling exhibition soon after, going on show in Berlin, Vienna, Chicago (for the World's Columbian Exposition) and other cities in Europe and America from 1888 to 1893. These exhibitions ignited an artistic and art-historical fervour and Fayum portraits became universally well-known. They were not the first portraits to have reached the West; in 1615 an Italian nobleman named Pietro Della Valle (1586–1682) visited Saqqara on his tour of the Orient and bought two ornate mummy portraits of a man and a woman, which he described to his friend Mario Schipano in a letter as "the most delicate sight in the world". His account of the finding and acquisition of the mummies appeared in the publication *Viaggio in Levante,* published in 1650, which was later reprinted in several languages. Various other portraits found their way into Western collections later, in total no more than two dozen, however: interest had waned, only to be reinvigorated by Graf's sudden presentation of hundreds of portraits in 1887.

Some idea of the stir these portraits created can be seen in the literature surrounding the touring exhibition of 90 or so of Graf's finest portraits. The catalogue starts by stating, "The pictures in Theodor Graf's Collection give us, for the first time, an idea of what antique portrait painting was able to perform", showing their historical significance was understood. Almost most fascinating of all, however, is the human reactions people seemed to have in front of the portraits. Georg Ebers, in his 1893 catalogue accompanying the exhibition, when talking about the female portraits



CATALOGUE
OF THE
THEODOR GRAF COLLECTION
OF
UNIQUE ANCIENT GREEK
PORTRAITS

2000 YEARS OLD

RECENTLY DISCOVERED AND NOW ON VIEW IN
OLD VIENNA, MIDWAY PLAISANCE
AT THE WORLD'S COLUMBIAN EXPOSITION
CHICAGO

Catalogue for the exhibition of around 90 of Graf's Fayyum portraits at the World' Columbian Exposition, Chicago, 1893

starts, "And now for the women! On them our artists have lavished their utmost skill, and show us types of the greatest charm." He goes on to describe them variously as, "matrons", "a lovely girl", "happy-looking darlings of Greek homes", and even "bluestockings"!

It is interesting to note that our portrait is very similar to both number 46 and number 70 in the 1898 catalogue of Graf's collection, in which a number of his finest portraits are described.

The rest of the Graf collection, those portraits that were not sold on the travelling tour or after, was sold by his heirs after his death, with examples being acquired by many museums including the Egyptian Museum in Berlin, the National Gallery in London and the British Museum. Theodor Graf is now known, alongside British archaeologist W.M. Flinders Petrie, as one of the two people largely responsible for bringing these Fayum portraits to light.

SILVER HANDWORK
DANCING THEATRE

'Cairo streets' from the World's Columbian Exposition, Chicago, 1893

18

COMPLETE ANTHROPOID CARTONNAGE COFFIN

Egypt, Early XXII Dynasty, 925–875 BC
Cartonnage, pigments, H: 177 cm, W: 41 cm

PUBLISHED

Arts Antiques de Haute et Basse Egypte, Galerie Philippe Dodier, France, 1968

EXHIBITED

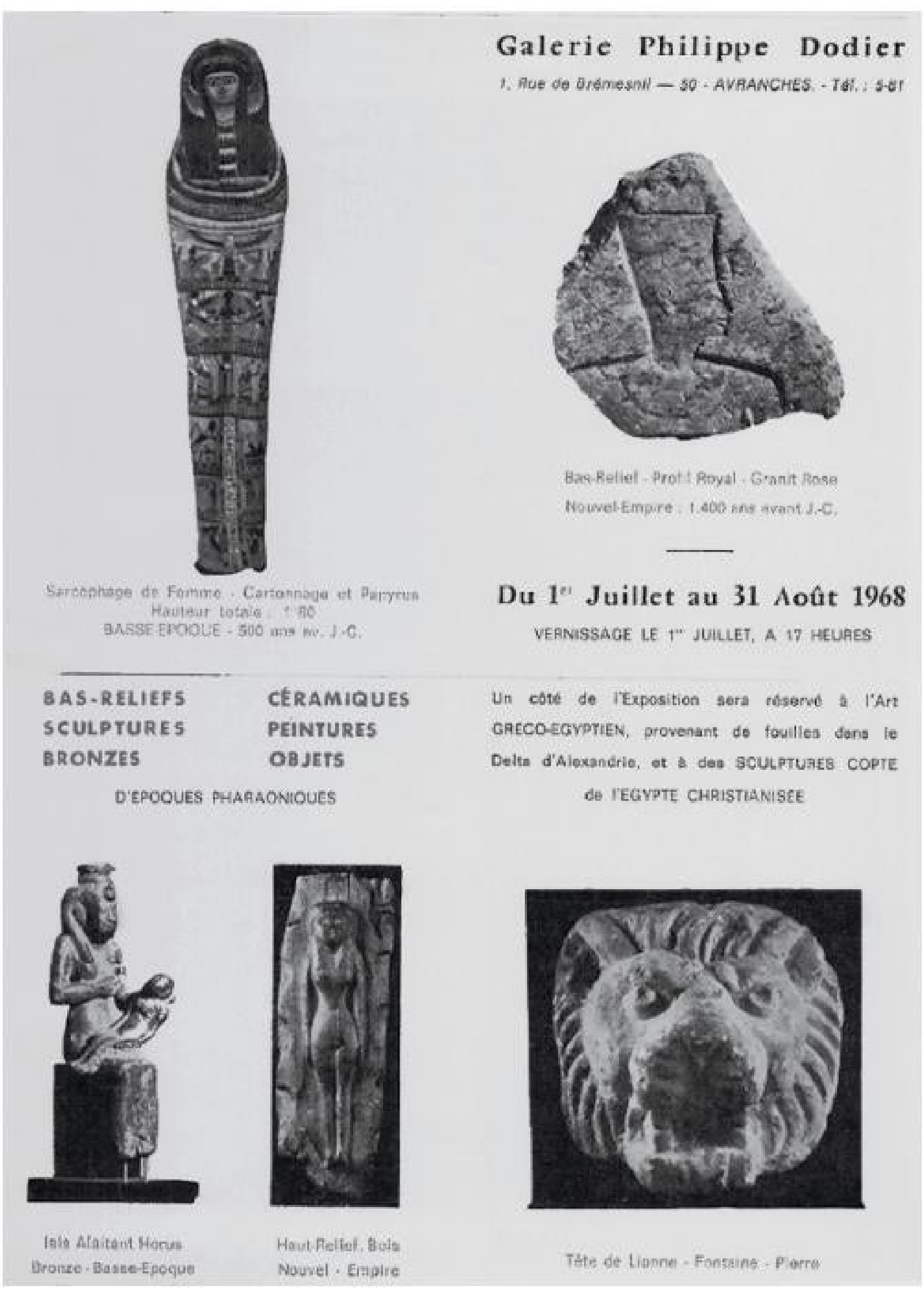
Arts Antiques de Haute et Basse Egypte, Galerie Philippe Dodier, 1 Rue de Brémesnil, 50 Avranches, France, 1 July–31 August 1968

PROVENANCE

With Galerie Philippe Dodier (1 Rue de Brémesnil, 50 Avranches, France) from at least 1968
(accompanied by advertisement showing this cartonnage as well as photographs from 1968)
Private Collection, Rennes, France, acquired from the above in 1968
Paris art market, acquired from the above (accompanied by French cultural passport 159600)
New York art market, acquired from the above
Private Collection, USA, acquired from the above 11th December 2014
ALR: S00212662

CONDITION

The cartonnage is in an exceptionally stable condition and very well preserved.
The areas with the cracks, dents and missing paint were filled in and restored.
The cartonnage is in excellent condition for an object of its age.



Galerie Philippe Dodier
1, Rue de Brémesnil — 50 - AVRANCHES. - Tél. : 5-81

Sarcophage de Femme - Cartonnage et Papyrus
Hauteur totale : 1.80
BASSE EPOQUE - 500 ans av. J.-C.

Bas-Relief - Profil Royal - Granit Rose
Nouvel-Empire : 1.400 ans avant J.-C.

Du 1er Juillet au 31 Août 1968
VERNISSAGE LE 1er JUILLET, A 17 HEURES

BAS-RELIEFS
SCULPTURES
BRONZES

CÉRAMIQUES
PEINTURES
OBJETS

D'EPOQUES PHARAONIQUES

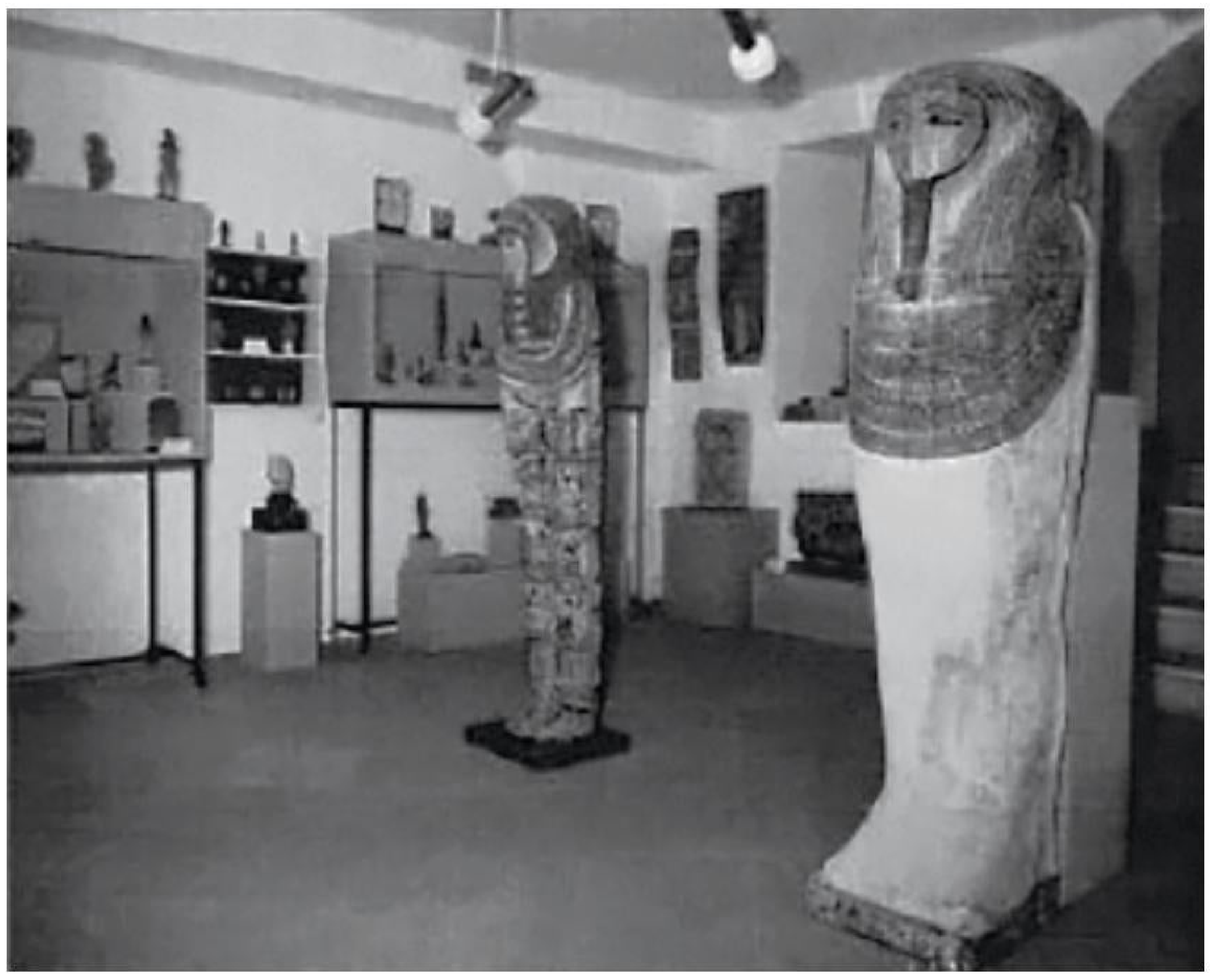
Un côté de l'Exposition sera réservé à l'Art GRECO-EGYPTIEN, provenant de fouilles dans le Delta d'Alexandrie, et à des SCULPTURES COPTE de l'EGYPTE CHRISTIANISÉE

Isis Allaitant Horus
Bronze - Basse-Epoque

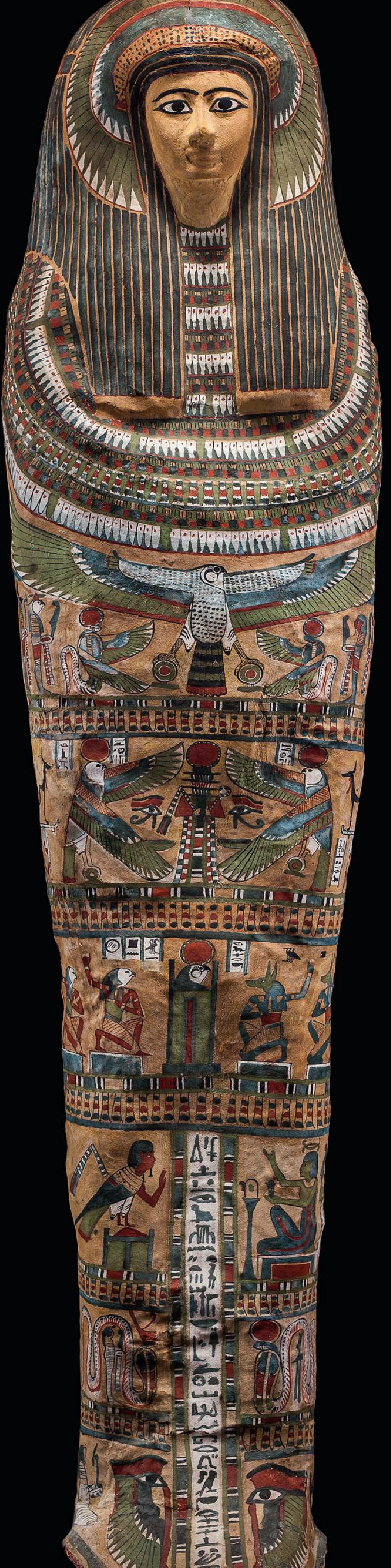
Haut-Relief, Bois
Nouvel - Empire

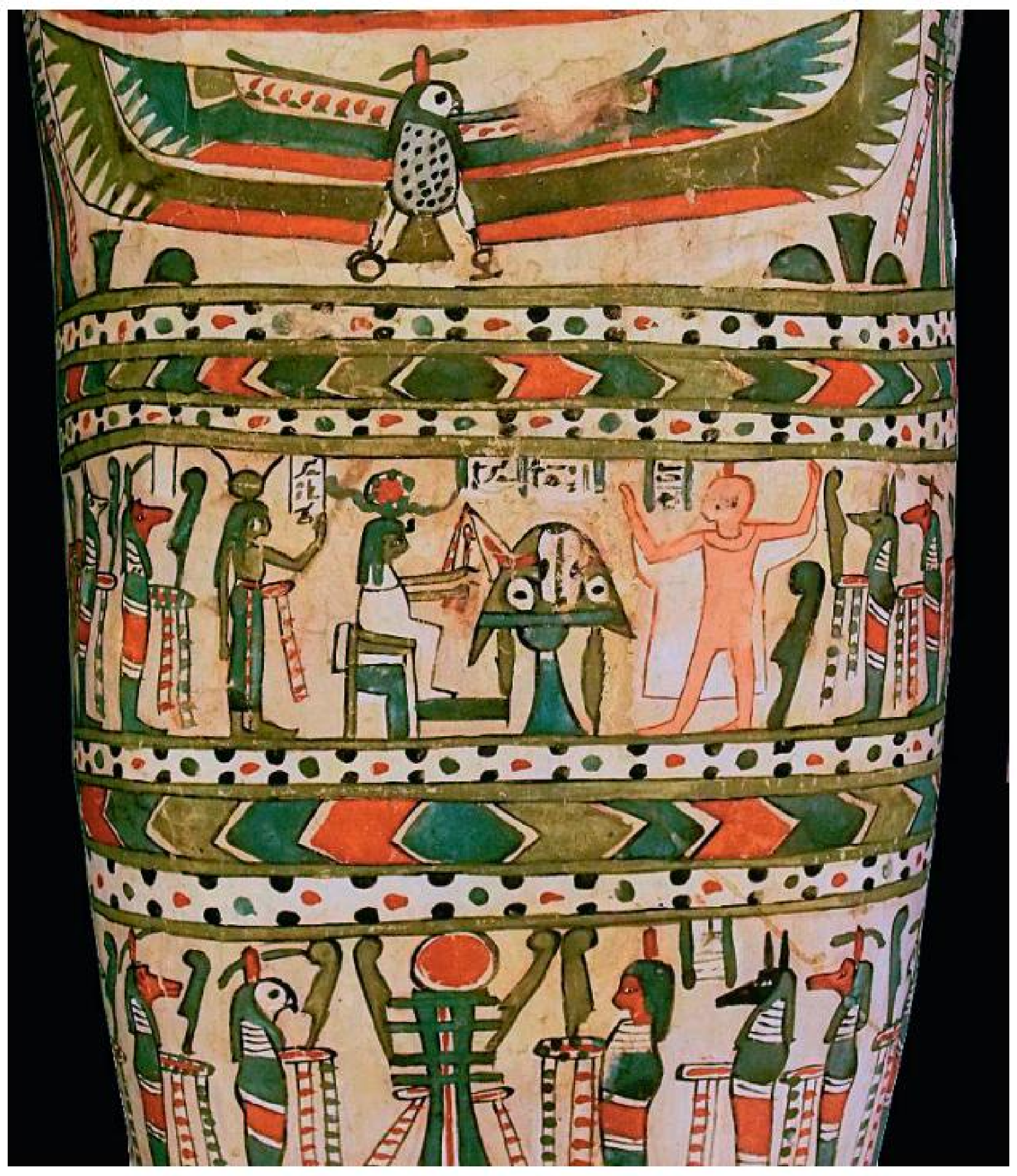
Tête de Lionne - Fontaine - Pierre

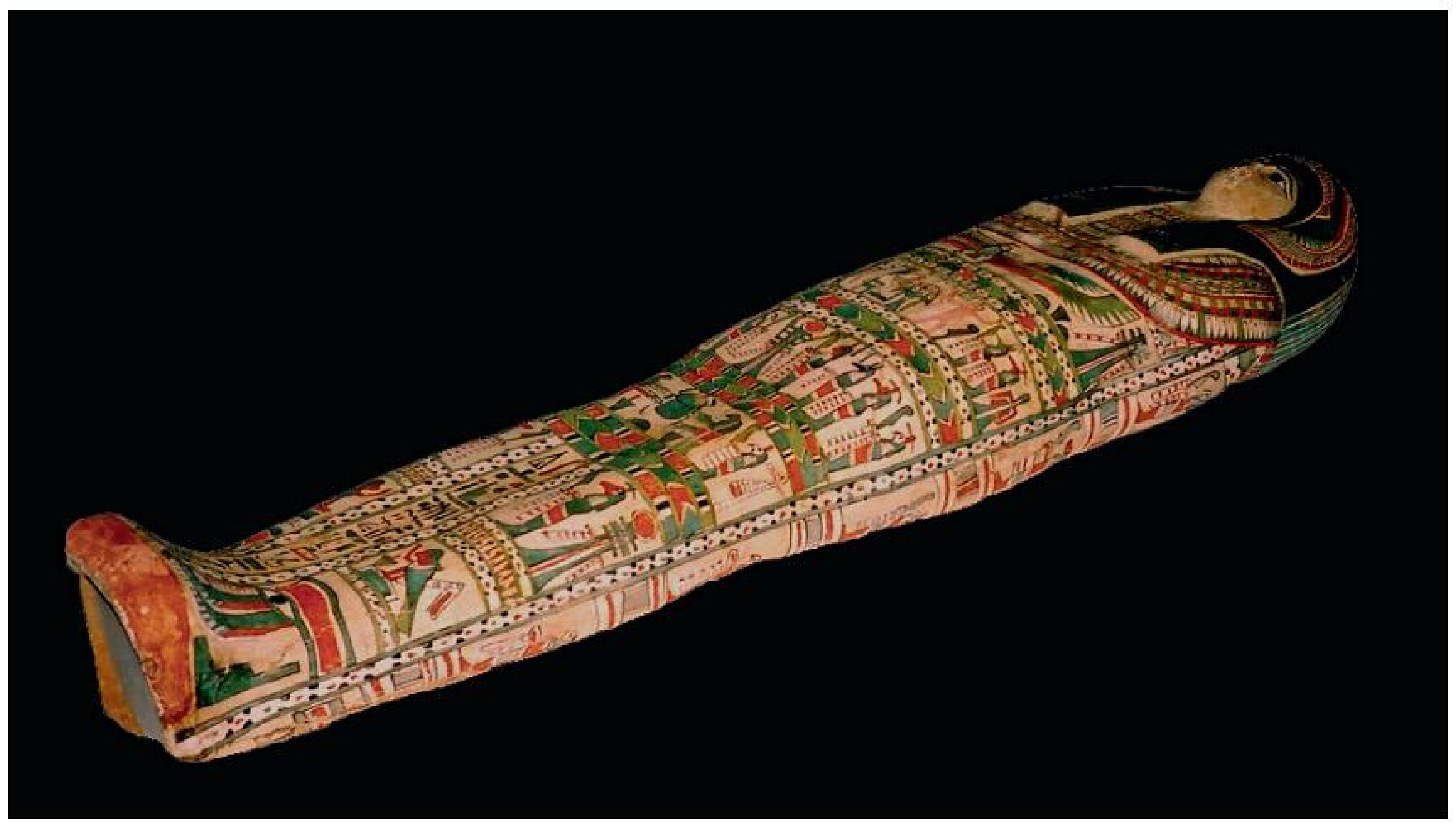
1968



In situ in Galerie Philippe Dodier, 1968







Cartonnage of An-ankh-ret, McLean Museum and Art Gallery, Greenock, Scotland

This cartonnage internal 'mummy' is known as a 'suhet' (egg). It was manufactured widely during the Third Intermediate or Libyan Period. The original intent was to cover the deceased, and to placed it inside one or more nested wooden coffins. This particular example is a beautiful small-faced type and clearly made for a high-status female. Her name is possibly preserved in the main text column located on the lower third. The main surface area is yellow tan, a somewhat unusual choice for this area, which was more often painted white once the XXII Dynasty advanced.

A column of text runs down the lower leg and can be transliterated as: *Htp-di-nswt n Wsir xnty Imntyw nTt aA nb AbDw(t) di=f pr bA k r.s aA sHtp m hrw* (A boon-which-the-king-gives to Osiris, foremost of the westerners, great god, lord of Abydos, that he may cause your Ba to go forth to you (lit. 'her') Aa-sehotep(ti) today)

The cartonnage is in extraordinary condition, with the painted decoration still bright and clear. The top third depicts the head, with a moulded face in which the only painted lines are large, expressive eyes with a touch of red at the corner caruncles and elegant eyebrows. It is surrounded by a heavy, stylized wig and a headdress of winged plumage, below which is a large usekh (or wesekh) collar. The style of the head and wig are consistent with the region of northern Upper Egypt. Below are symbols and deities taken from the rich ancient Egyptian funerary iconography, designed to accompany the departed on their journey to the afterlife and protect them for eternity there.

The quality of painting is finer on the front of the cartonnage than on the back, with more colours and detail and more elegant lines. This could reflect the cartonnage's role in the funerary rites for the deceased, as the workmanship on the front of the cartonnage would have been visible to the observers in the rites.

A red band runs up the back of the cartonnage, with evenly spaced holes either side of a split. This is where the cartonnage would have been laced up once the mummy was inserted. A first-hand account of the opening of a similar cartonnage in 1821 in the Hancock Museum, Newcastle-upon-Tyne, describes "original lacing in the back of the cartonnage as having the thickness of a raven's quill, passed through holes spaced at regular distances of about an inch and covered by a strip of canvas-like cloth".[1] A similar first-hand account of the opening of another 22nd Dynasty cartonnage case belonging to Pa-Di-Mut (21 January 1901) notes that it "had been sewed up at the back from near the head to about half way down, the stitches being about an inch long".[2]

The cartonnage has been dated to the early XXII Dynasty as most of the iconographical and stylistic choices fit firmly with that period, with a few differentiations which show the artist's stylistic affinity with the XXI Dynasty, namely the use of yellow ground, the floral bands as horizontal separators, the anthropomorphic ankh-signs, wedjat-eyes which are given wings and arms, and space-filling by means of sepulchral containers and seated figures.

The cartonnage shares two unusual decorative elements with another cartonnage, that of An-ankh-ret, now in the McLean Museum and Art Gallery, Greenock, Scotland. These are: the inclusion of the ba-figure, the figure to the left on the fourth figural horizon, which takes the form of a bird with the head and arms of a man, holding a flail. This ba-figure represents the deceased, and is hailing the goddess Neith. The second is the red wrap on the legs of the Four Sons of Horus. Both these elements are unusual enough to make it likely the cartonnages originated in the same place – Sidmant, immediately west of Herakleopolis.

NOTE ON THE PROVENANCE

Philippe Dodier (1933–2015) opened his eponymous gallery in Avranches, Normandy, in 1961. He was close friends with fellow dealers Jean Roudillon and Jacques Jean Clère (1906–1989). Works that have passed through his hands are as diverse as a 10th–12th-century white marble Jain head, a classic Sepik yam mask, and an 11th-century statue of Surasundari in pink stoneware.

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1 Watson, Elizabeth J., and Michael Myers, 'The Mummy of Baket-en-her-nakht in the Hancock Museum: A Radiological Update', *The Journal of Egyptian Archaeology*, vol. 79 (1993), pp. 179–87.

2 Farrell, Eugene F., Carol Snow and Nina Vinogradskaya, 'The Study and Treatment of Pa-Di-Mut's Cartonnage Mummy Case', *Journal of the American Institute for Conservation,* vol. 45, no. 1 (Spring, 2006), pp. 1–15.

19

PORTRAIT BUST OF A MAN

Roman, Trajan era, c. 100–120 AD
Marble, H: 61 cm

PUBLISHED

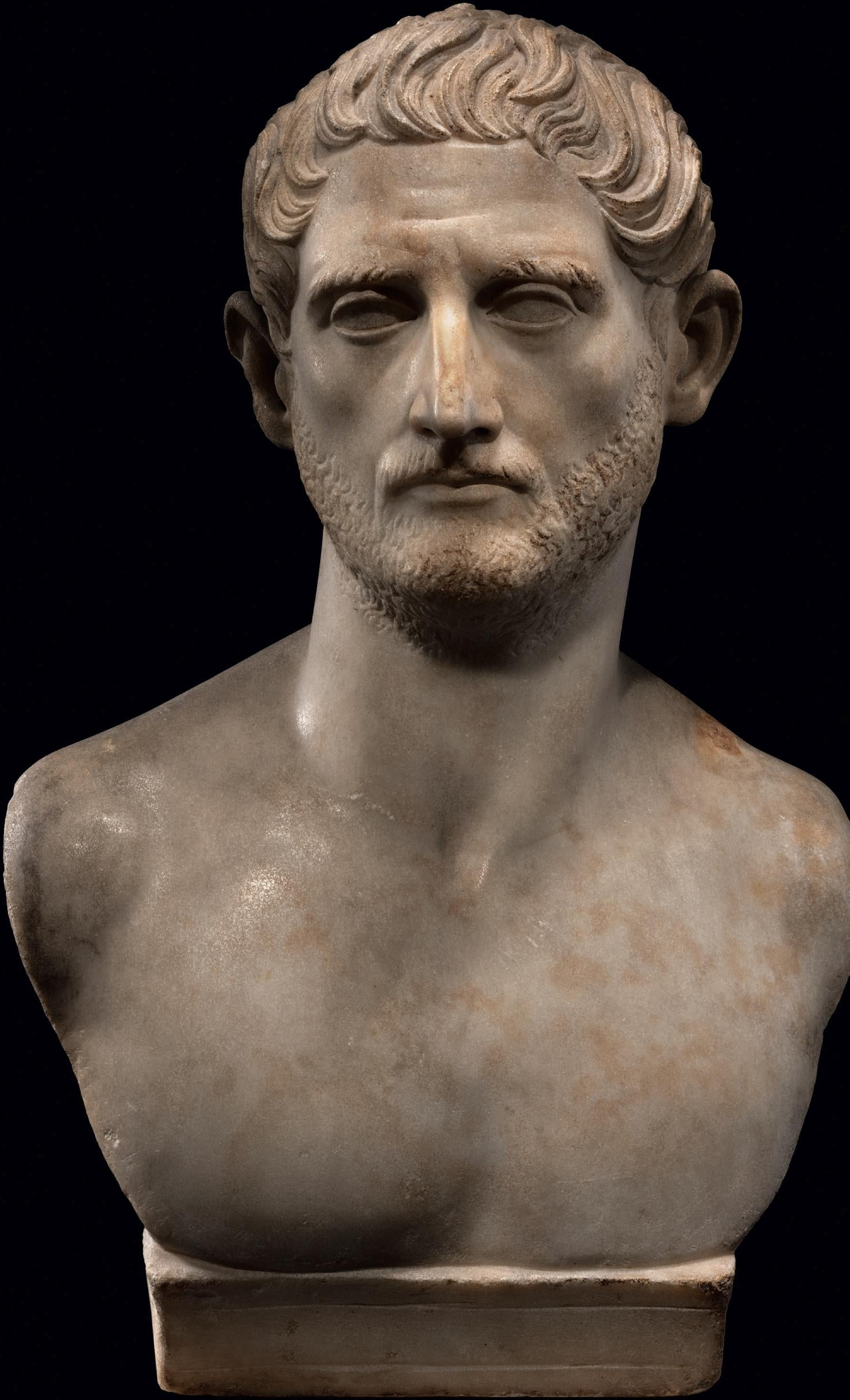
Bonhams, Los Angeles, 9 December 2013, lot 6 (as 18th century).
Ancient Sculpture and Works of Art, Sotheby's, 3 December 2019, lot 42 (front cover)

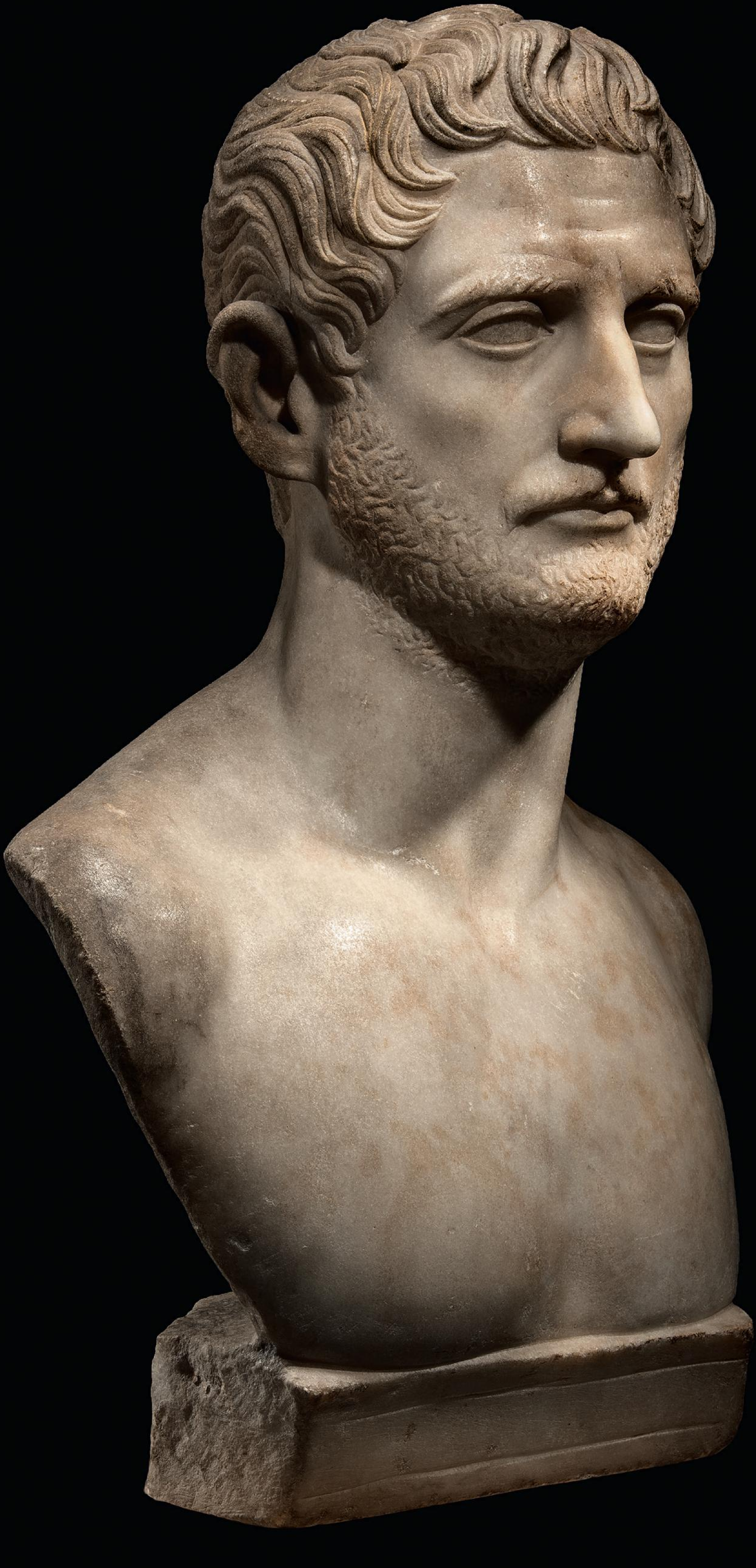
PROVENANCE

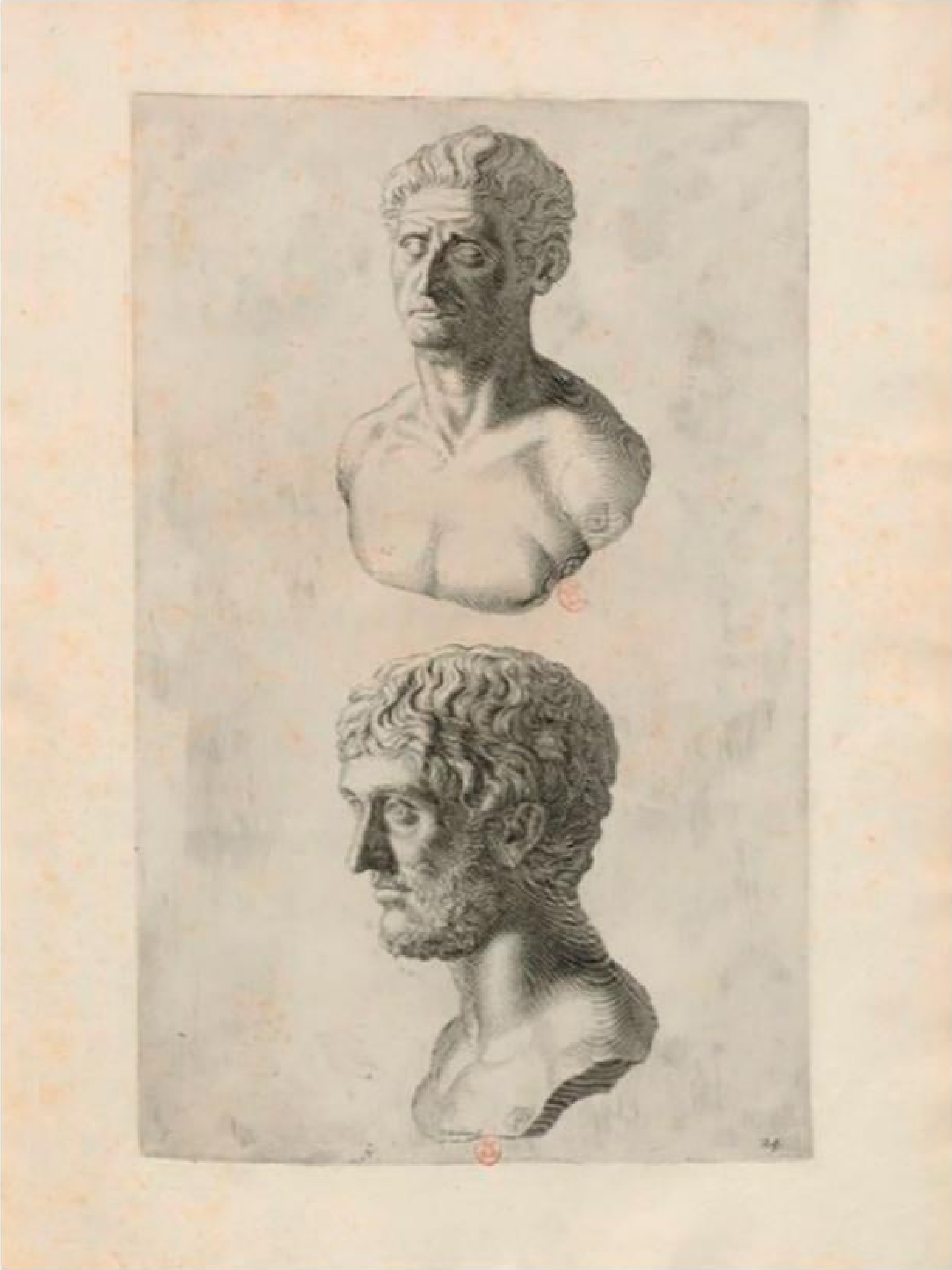
Previously in a Private Collection, Europe, 19th or early 20th century (based on restoration techniques used, specifically on the tip of the nose)
Private collection of Mr Eric Lidow (1912- 2013), kept in his home at 454 Cuesta Way, Los Angeles, acquired prior to 2000
Sold at: Bonhams, Los Angeles, 9 December 2013, no. 6, illus. (as 18th century)
UK art market, acquired from the above sale
Paris art market, acquired from the above 21 February 2019 (accompanied by French cultural passport 204298)
ALR: S00213666

CONDITION

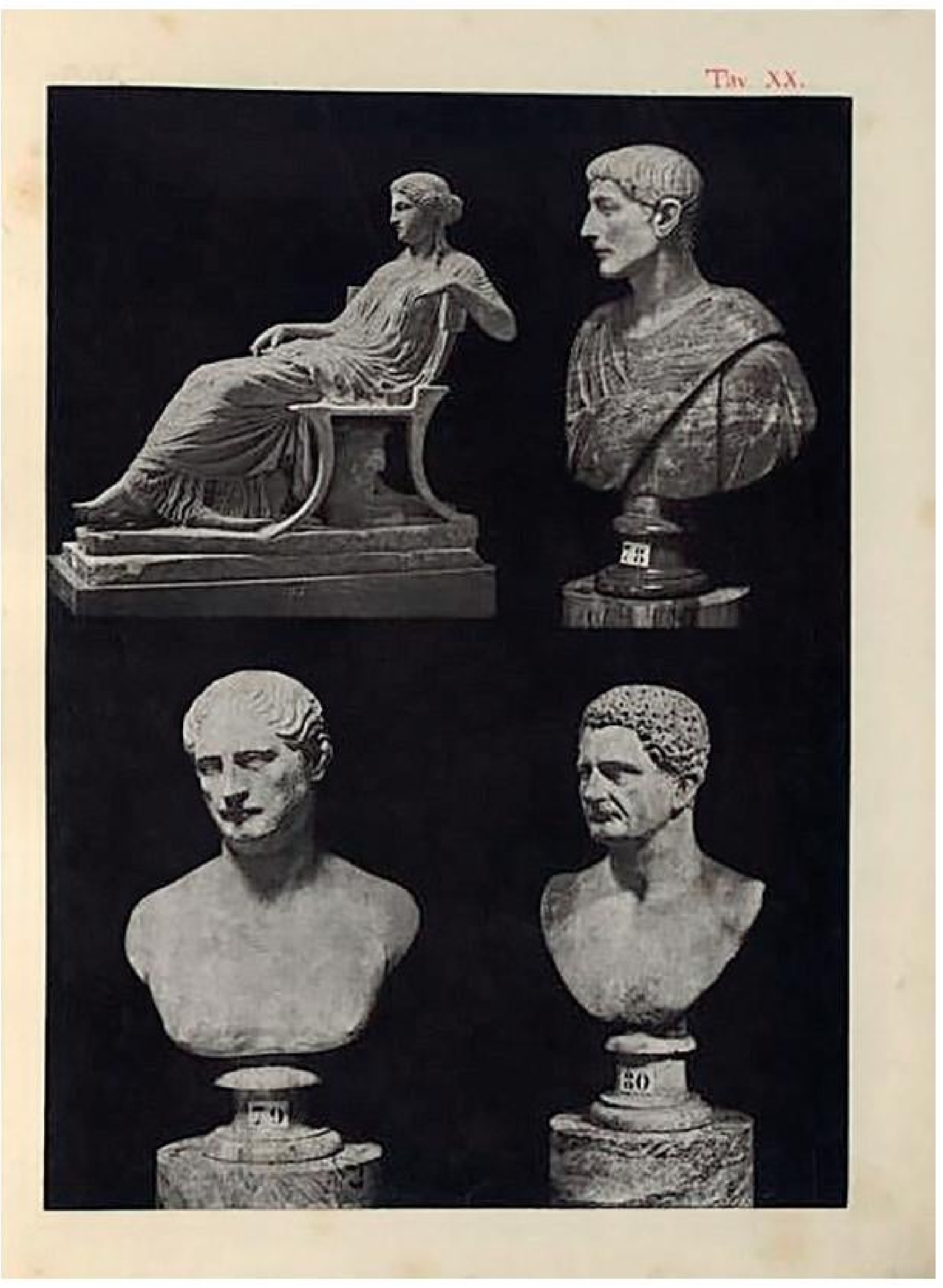
In excellent condition, old (dating to circa 19th / early 20th century) restorations to tip of nose.



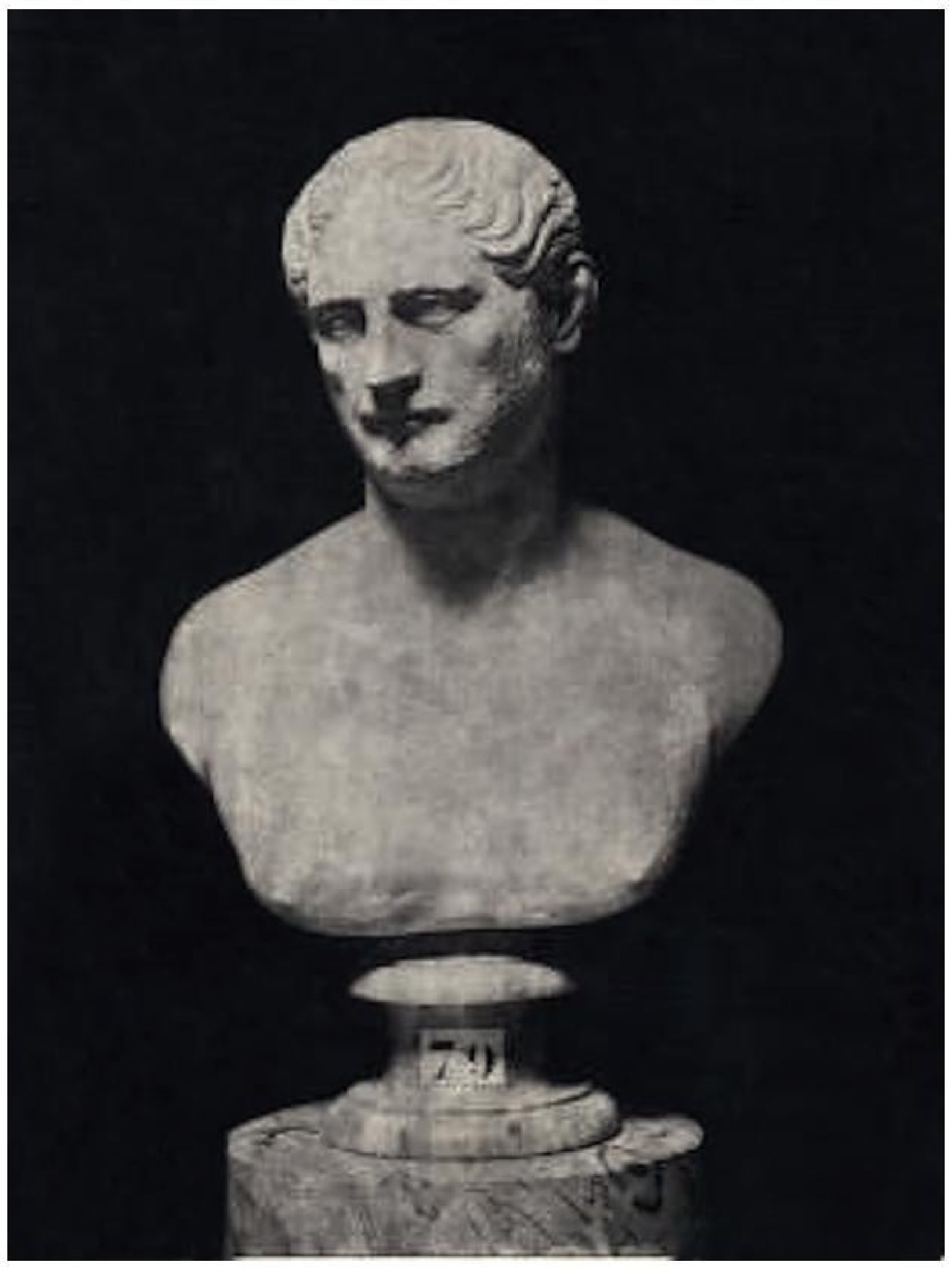




Galleria Giustiniana, c. 1631, vol. 2, pl. 24



C. Visconti, *I monumenti del Museo Torlonia*, 1885, p. 53, no. 79, pl. XX4



Bust of a Man, detail of plate XX4

Bust of an unnamed Roman patrician. The head and shoulders turned a little to the right; chin slightly raised. The finely carved hair radiates from the crown and falls in comma-like locks over his forehead. A short beard and moustache frame a delicately hemmed mouth. With bare chest, on an integral trapezoidal base.

This bust is a portrait of a wealthy, high-class 'patrician' individual. Patricians, from the Latin 'patres' meaning fathers, were the ruling class of the early Roman Empire, providing its political, religious and military leadership. To be a patrician was for the most part hereditary, traditionally determined by descent from one of the original citizen families of ancient Rome, although a chosen few were promoted by the emperor. Until about 350 BC, only patricians could hold the office of senator, consul or pontifex (priest). They made up only a small percentage of the Roman population, but held all the power over the lower 'plebeian' classes.

The style of the piece, particularly the hair, dates it to around the Trajan era. Trajan aimed to accentuate his symbolic connections with Augustus and so adopted an ageless and somewhat idealized portrait type quite different from that of the previous Flavian dynasty. Portraiture during his reign therefore emphasized images with firm, calm features emanating authority and dignity, without unnecessary adornment or overcomplications. Trajan's hairstyle, with its distinctive 'comma' locks, was similar to Augustus' siconic bowl cut and is seen imitated here. The deliberate bare chest recalls classical Greek sculpture, emphasizing heroism and the ideal philosopher.

A very similar ancient portrait bust, quite possibly of the same individual, in the Giustiniani Collection (*Galleria Giustiniana*, c. 1631, vol. 2, pl. 24), is now in the Torlonia Collection, Rome (C. Visconti, *I monumenti del Museo Torlonia*, 1885, p. 53, no. 79, pl. XX).

454 Cuesta Way, Los Angeles, possibly 2013,
with *Roman Bust of a Man* bottom right

NOTE ON THE PROVENANCE

Eric Lidow (1912–2013) was born to a Jewish family in the capital of Lithuania, Vilnius, in 1912, when it was under Russian control. He later moved to Berlin to study engineering.

While in Berlin, Lidow helped a number of Jews escape Nazi Germany before the war. After graduating with a master's degree from the Technical University of Berlin in 1937, he emigrated to New York. Lidow moved to Los Angeles in 1939 and there started his first semiconductor company, Selenium Corp. of America. The company grew to 200 employees before Lidow sold it in 1946. Lidow and his father, a Holocaust survivor who had emigrated to the United States, then started International Rectifier.

In 1977 Lidow's son Alexander joined the company, becoming chief executive in 1995, when Eric Lidow stepped down from the position.

20

IMPORTANT GLASS BOWL, DISCOVERED IN 1849

Gallo-Roman or Merovingian, c. 4th–5th century AD
Green glass, H: 9.5 cm, Diam: 11.8 cm

PUBLISHED

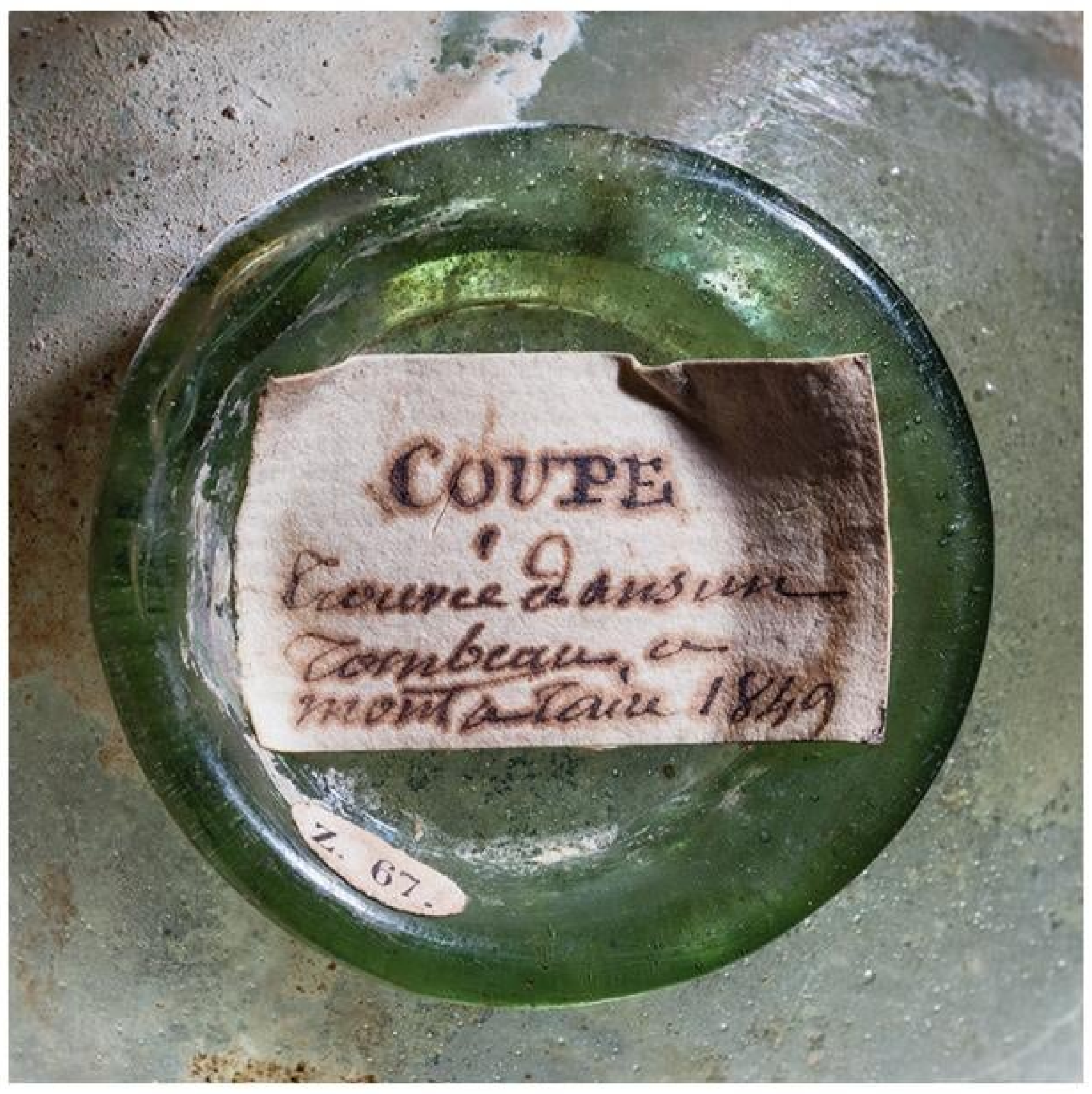
George Ferdinand, Baron de Condé, *Histoire d'un vieux chateau de France: Monographie de Chateau Montataire*, Paris 1883, pp. 33–35

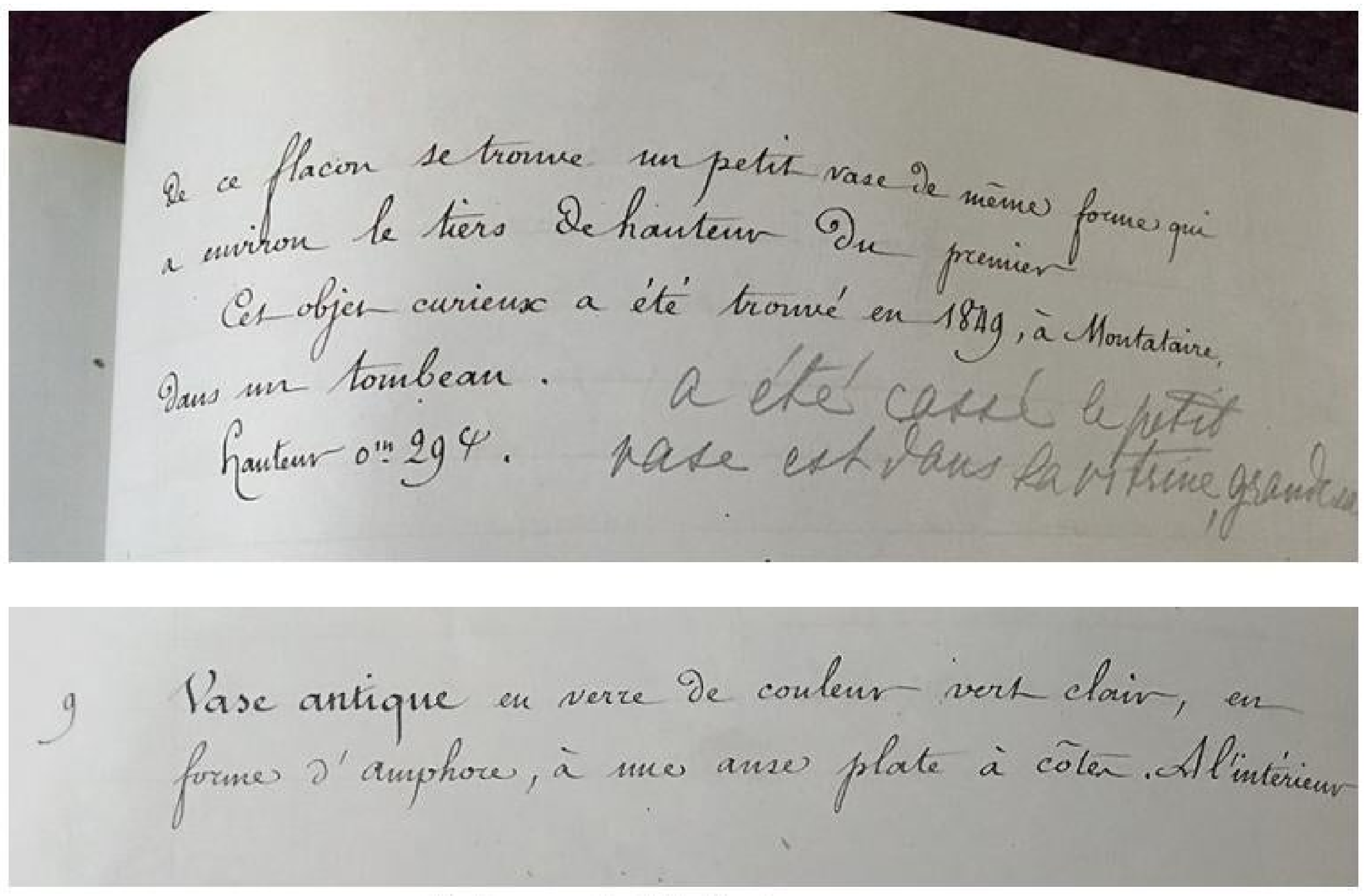
PROVENANCE

Discovered in 1849 in a Gallo-Roman sarcophagus by Mr. Minguet in the grounds of Château de Montataire, France (accompanied by an old collection label from 1849)
Subsequently kept at Château de Mello, France (accompanied by a handwritten note in the family's inventory of 1866)
Likely, François Alexandre, 3rd Baron Seillière (1782–1850), who bought the Chateau de Mello in 1819
His son, Florentin-Achille, 4th Baron Seillière (1813–1873)
His sons, Raymond (1845–1912) and François-Alexandre, 5th Baron Seillière (1849–1932)
Thence by descent
ALR: S00214480

CONDITION

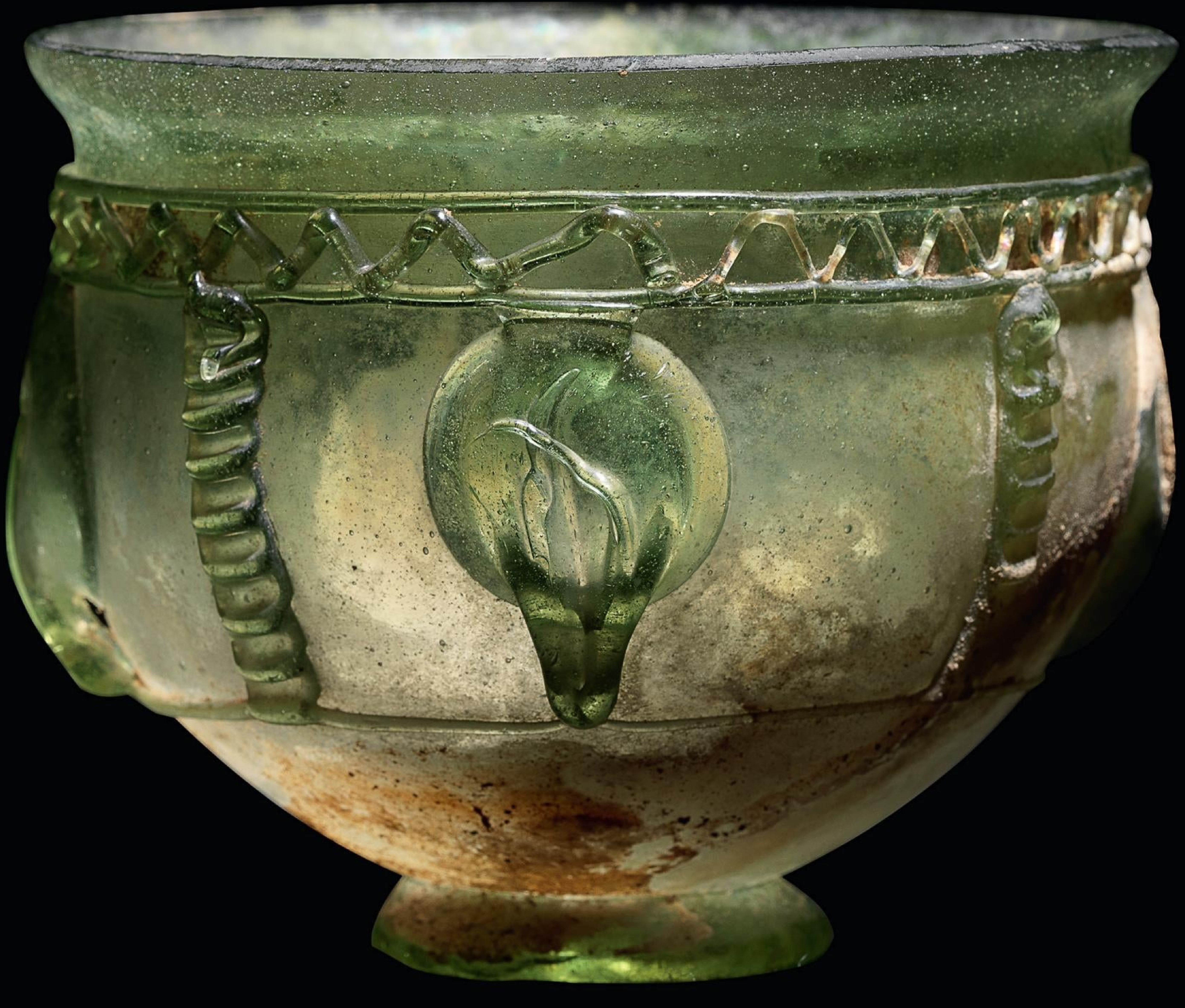
Intact with benign fracture cracks throughout and light surface incrustation.

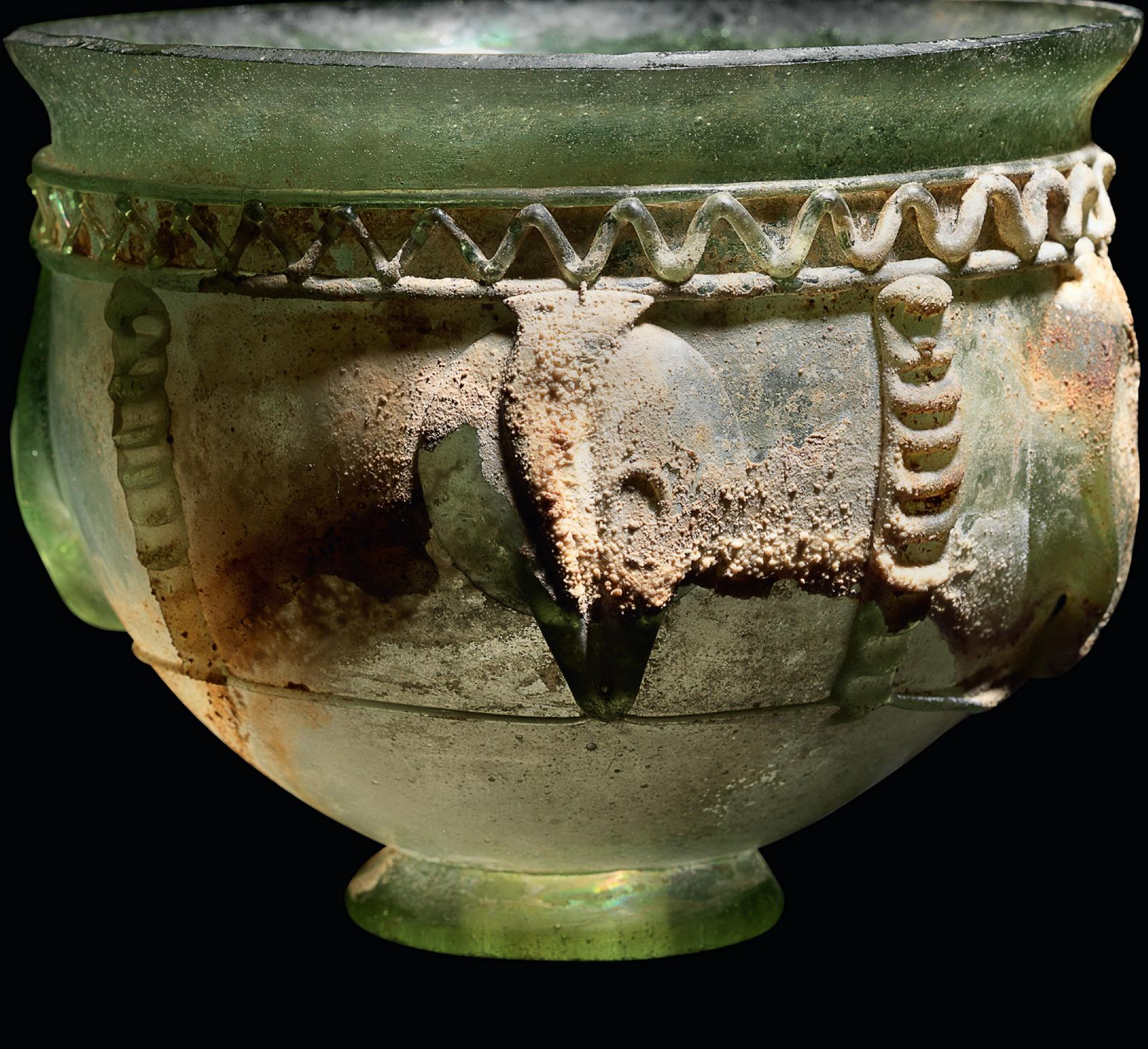


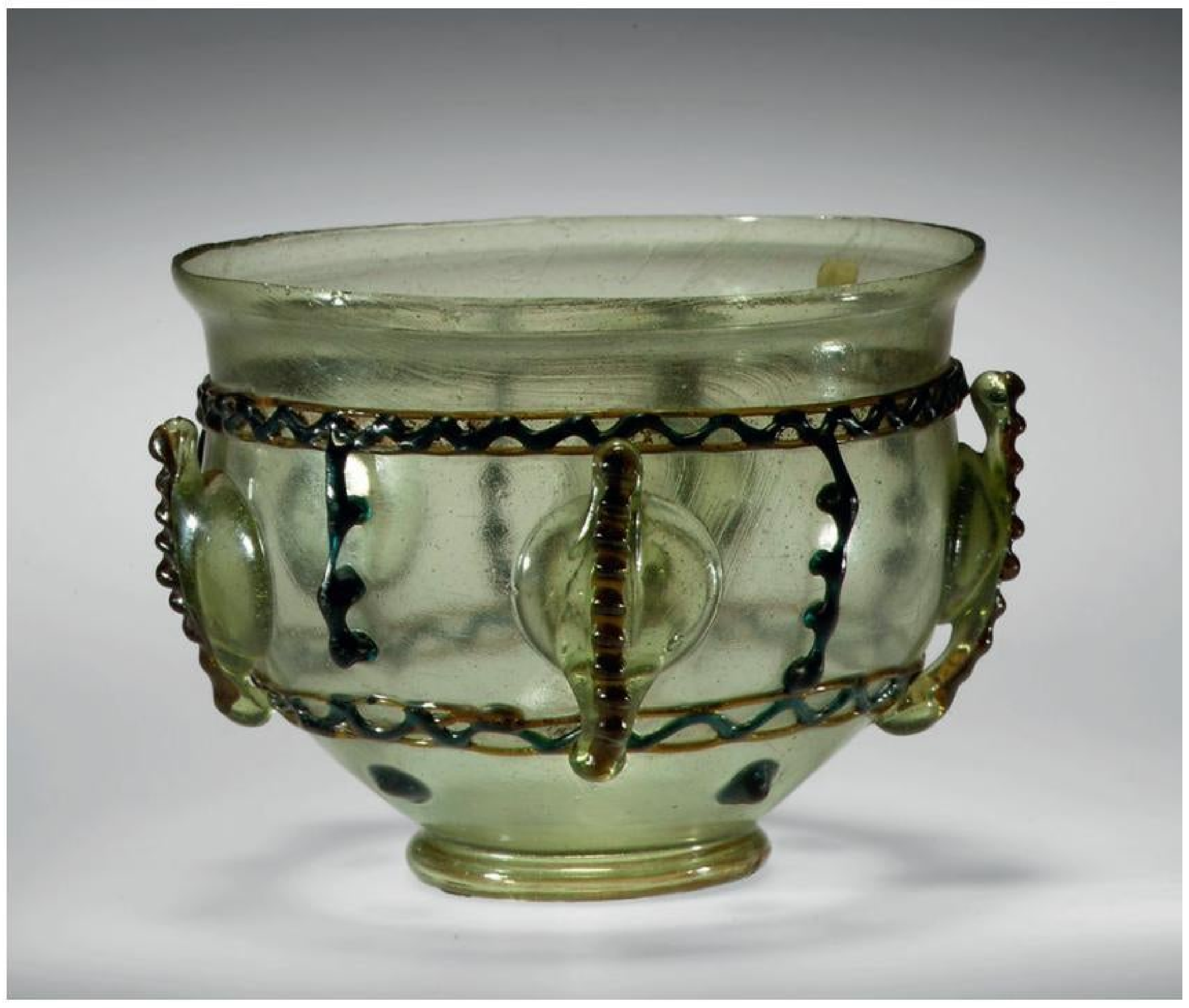

De ce flacon se trouve un petit vase de même forme qui
a environ le tiers de hauteur du premier
Cet objet curieux a été trouvé en 1849, à Montataire,
dans un tombeau. a été cassé le petit
hauteur 0m 294. vase est dans la vitrine grande

9 Vase antique en verre de couleur vert clair, en
forme d'amphore, à une anse plate à côtes. A l'intérieur

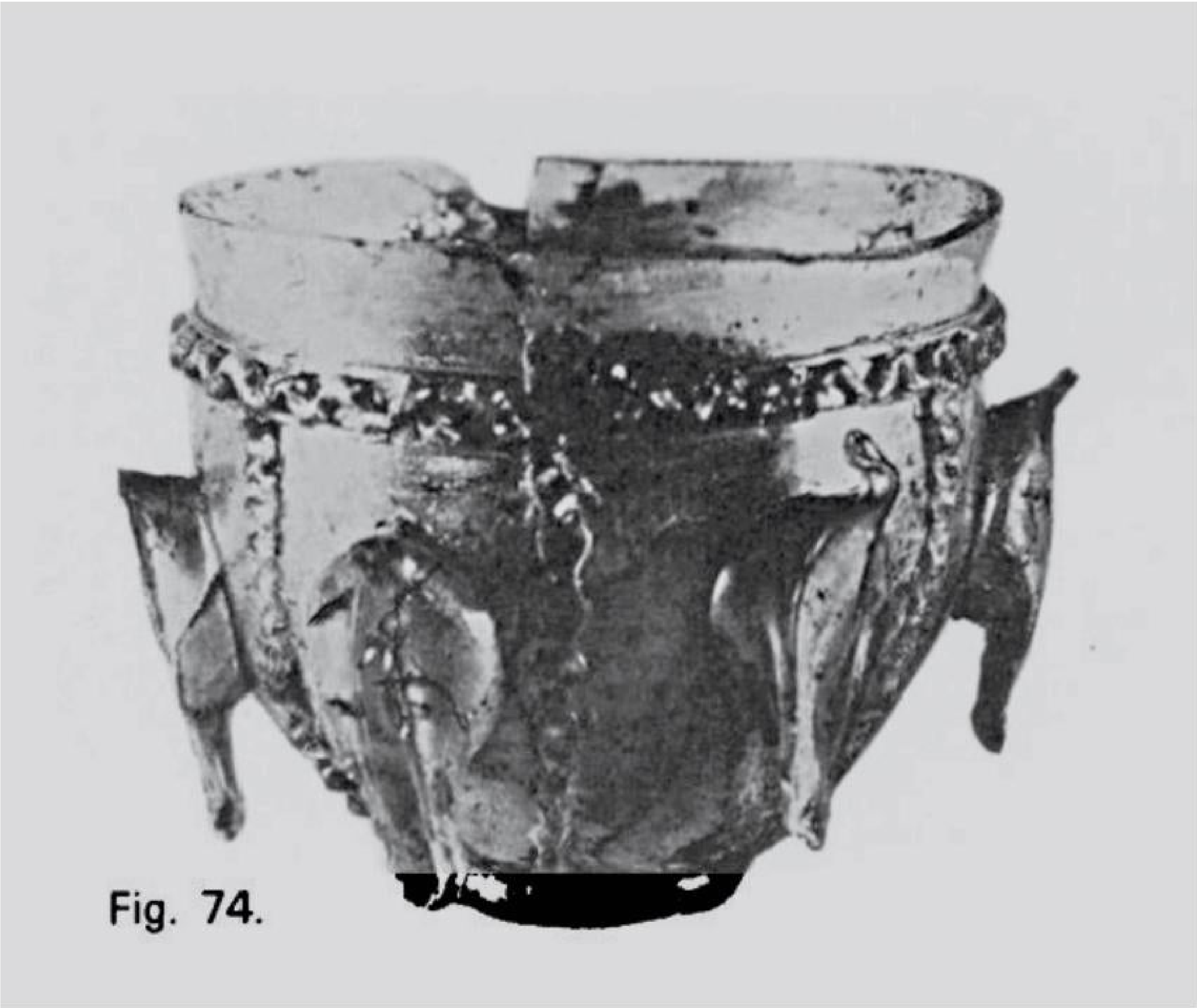
Château de Mello inventory







Glass bowl, late Roman, 375–425 AD
Recovered Steinfort, Luxembourg
Metropolitan Museum, NY



Glass bowl, recovered in the Gallo-Roman
necropolis of Marteville, Picardie, France

A pale green glass bowl, with everted lid, standing on a ring-foot. The surface has been separated into four panels, separated by vertical strips decorated by raised horizontal bands, with horizontal borders above and below, the above decorated with a raised zigzag pattern. In the centre of each panel is a hollow-blown claw. An antique label is attached to the base, giving us the date 1849.

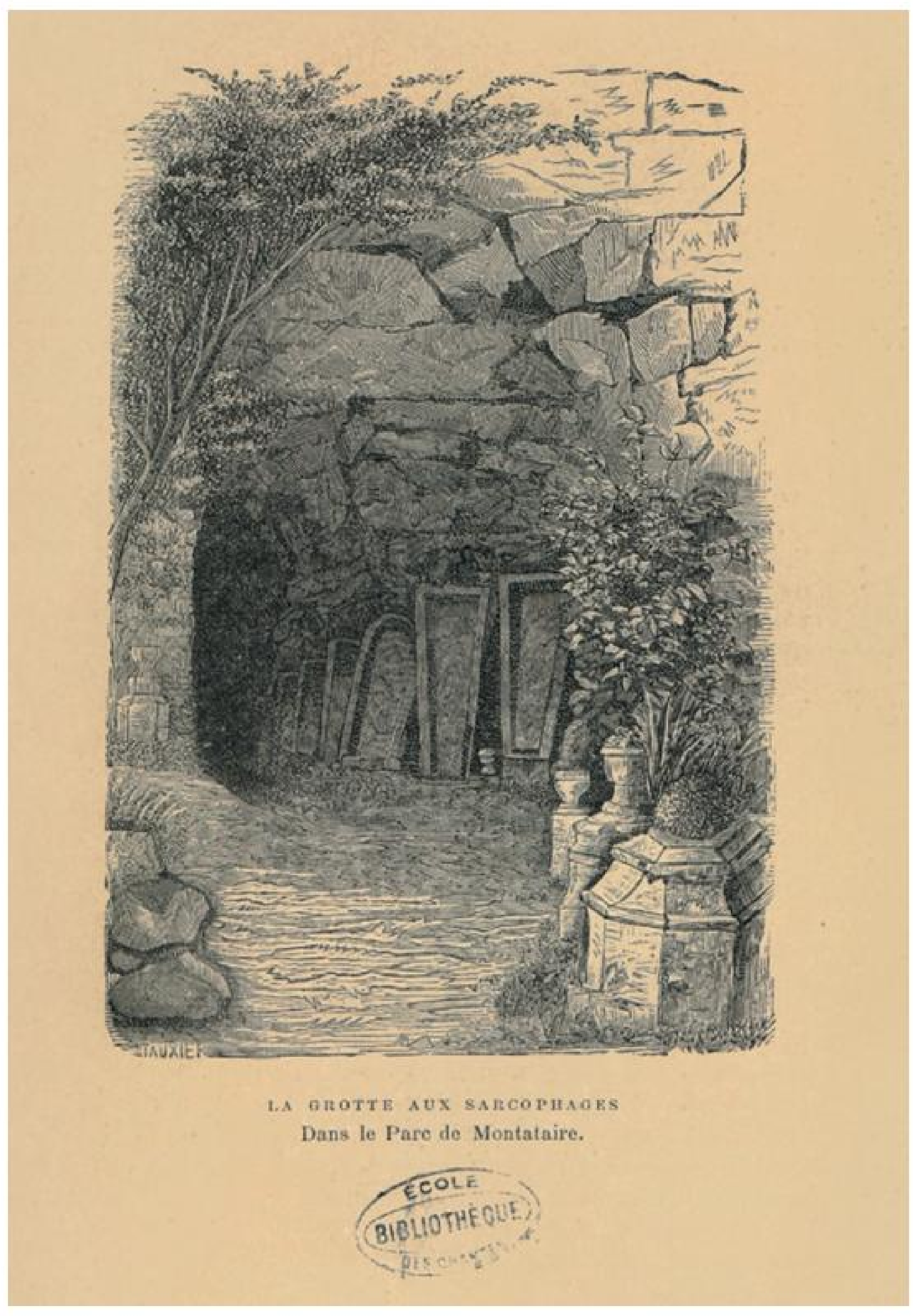
The present bowl bears great similarity to a number of 4th–5th century AD glass bowls that have been found in Northern France, Belgium and Luxembourg, and that are presumed to have been made by the local Gallo-Roman population. One example, in the Metropolitan Museum of Art, New York, was found in the cemetery at Steinfort, Luxembourg, and dated 375–425 AD. This kind of hollow-blown claw decoration was evidently popular with the 5th-century Frankish invaders and subsequent Frankish-Merovingian society, as glass featuring this style of decoration has been found dating up the 8th century. It also inspired the Anglo-Saxons, as glass claw beakers have been found in Anglo-Saxon burials.

This bowl was discovered in the mid 19th century in a Gallo-Roman stone sarcophagus near the Château de Montataire, in northern France. Montataire is a well-known Merovingian necropolis, discovered in the 19th century and further excavated in the 20th. The earliest funerary goods found there date to the late 5th century AD. Scientific studies show that the population of Montataire was predominantly Gallo-Roman; Montataire was Christianized early and shares many similarities with the early Christian Gallo-Roman cemetery of Marteville, Picardie. A similar bowl to the present one was recovered from the grave of a man there, along with a coin of the Emperor Gratian (359-383 AD). It is unclear if the tomb where the present bowl was found was part of the main necropolis, as it is set a little apart. The other funerary goods recovered from Montataire are quite poor, and this bowl categorically stands out. Other glass vessels are also rare.

Given the parallels, it is likely the present bowl was created in a similar context to the Steinfort and Marteville bowls. It is a prime example of the sophisticated glass-blowing technique which was first brought to the area by the Romans and later perfected.

MONTATAIRE (Oise). - Le Château
Vandenhove, Liancourt

Château de Montataire

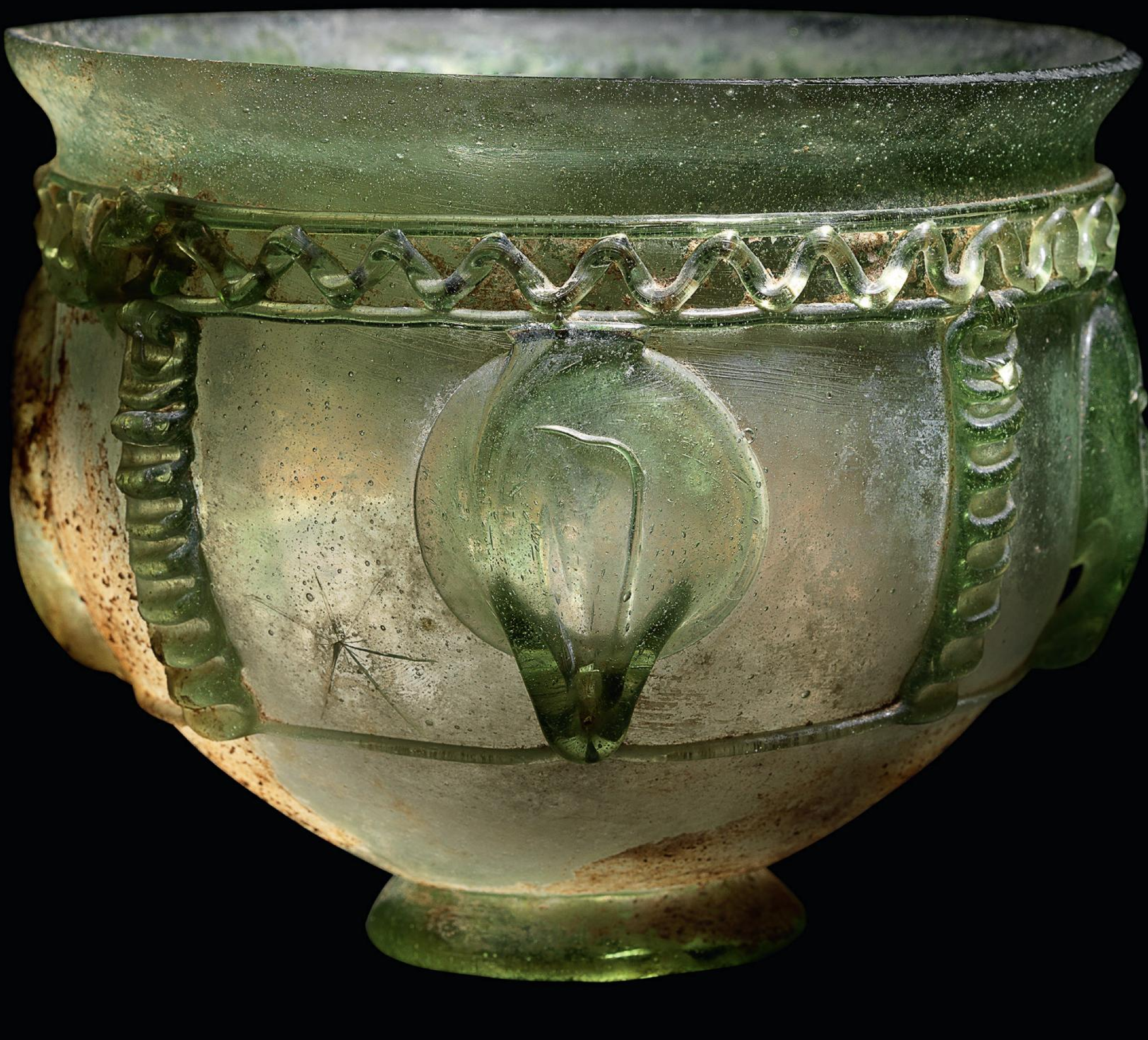


'La Grotte aux Sarcophages', *Histoire d'un vieux chateau de France: Monographie de Chateau Montataire*, p. 24

NOTE ON THE PROVENANCE

This important glass bowl was discovered in a Gallo-Roman stone sarcophagus in 1849 by a Mr Minguet, who was living in the grounds against the walls of the Château de Montataire in Oise, northern France, at the time, and who unearthed it when digging a new cellar. Upon discovering the sarcophagus, in which lay the glass bowl and a number of other grave goods which are unfortunately not recorded, Mr Minguet immediately expressed a desire to be buried in it. Sadly, he soon got his will, as he died from cholera not long after. He was indeed buried in the sarcophagus, along with his pipe and his bottle of brandy, although it was apparently a great deal of trouble to get the enormously heavy stone coffin from the castle grounds to the village cemetery. In the end the men of the village had to transport it on a contraption used to haul blocks of stone which was nicknamed 'the devil', causing all the women of the village to cry that it was the devil that had taken him to his grave!

The discovery of this sarcophagus, and Mr Minguet's untimely death soon after, is recorded by the new owner of the Château de Montataire, Baron George Ferdinand de Condé, in his history of the castle of 1883. He records that the bowl was subsequently kept at the Château de Mello, a neighbouring castle not 1 hr 30 mins walk from the Château de Montataire. Château de Mello was, at the time of the bowl's discovery, owned by the Seillières, a wealthy banking family who had bought the castle in 1819. The father, François-Alexandre Seillière, died in 1850 and the son Florentin-Achille Seillière (1813–1873) inherited. It is likely that the Baron de Condé, who is recorded as having visited the Château de Montataire as early as 1846 with a view to purchasing it, gave or sold the bowl to his neighbours, who he most likely knew. Florentin-Achille Seillière was a noted art collector, with a particularly famous library. The bowl is mentioned in the Seillière family inventory of the Château de Mello, where it is also later recorded that the exterior vase (there being two, one inside the other) had broken, and the interior remained. This bowl is therefore the smaller, interior glass. The bowl remained in the same family, in the Château de Mello, until very recently.



21

INSCRIBED 'FUCENI' FRAGMENT

Roman, c. 4th century AD
Glass, gold, Diam: 10.2 cm

PUBLISHED

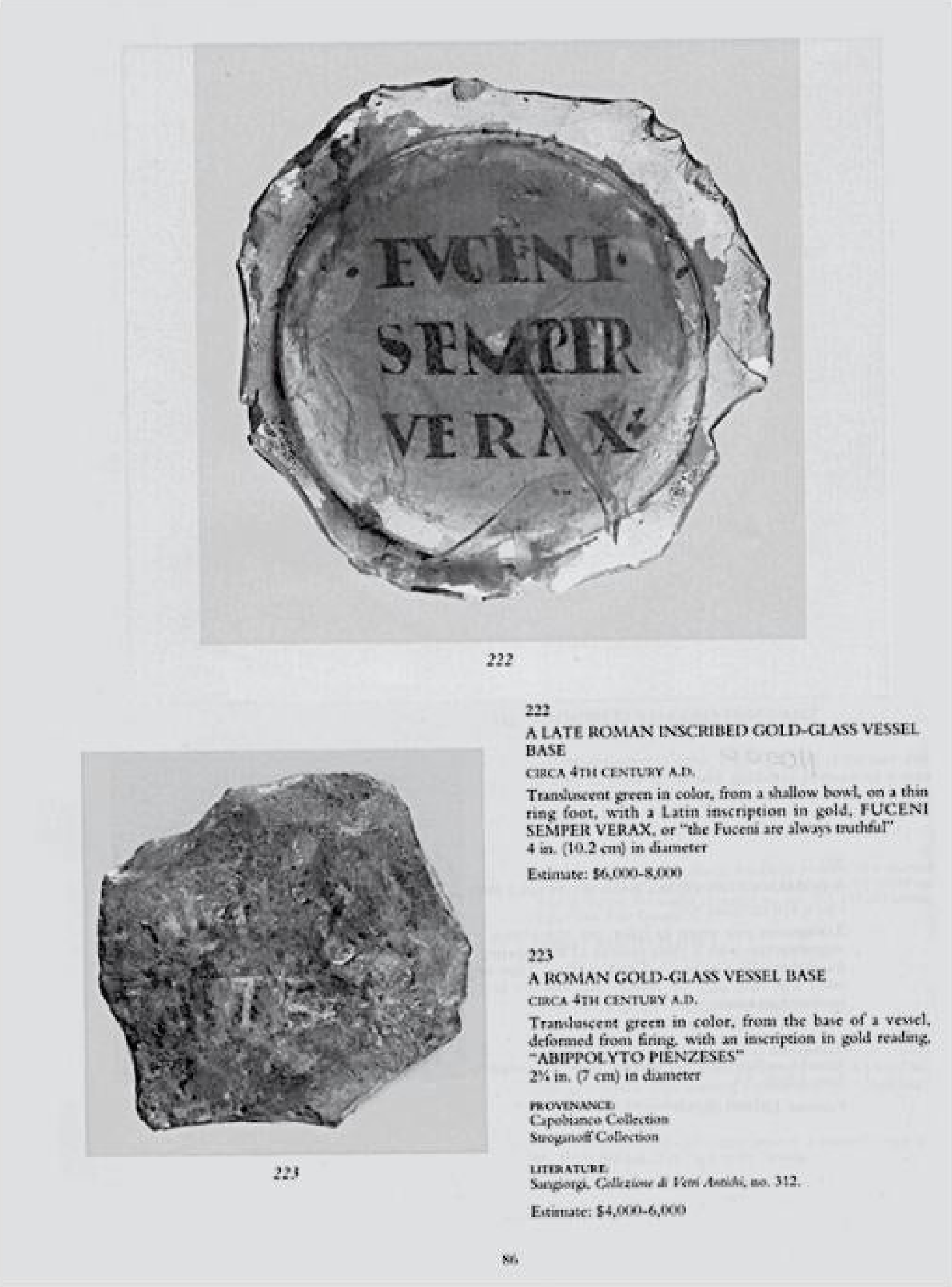
Ancient Glass formerly in the G. Sangiorgi Collection, Christie's, New York, 3 June 1999, lot 222
Antiquities, Christie's, New York, 7 December 2000, lot 563
Daniel Thomas Howells, *Late Antique Gold Glass in the British Museum*, University of Sussex, July 2010, p. 244

PROVENANCE

Formerly in the Private Collection of Mr Giorgio Sangiorgi (1886–1960), acquired in the late 19th or early 20th century
Sold at: *Antiquities*, Christie's, New York, 7 June 2000, lot 563
Private Collection of David Giles, London
Private Collection of Sheikh Saud bin Muhammed Al Thani (1966-2014), acquired from the above 10 November 2009
Thence by descent
ALR: S00212953

CONDITION

Fragmentary central boss from a glass, with chips to edge surfaces as expected.



222

222
A LATE ROMAN INSCRIBED GOLD-GLASS VESSEL BASE
CIRCA 4TH CENTURY A.D.
Translucent green in color, from a shallow bowl, on a thin ring foot, with a Latin inscription in gold, FUCENI SEMPER VERAX, or "the Fuceni are always truthful"
4 in. (10.2 cm) in diameter
Estimate: $6,000-8,000

223

223
A ROMAN GOLD-GLASS VESSEL BASE
CIRCA 4TH CENTURY A.D.
Translucent green in color, from the base of a vessel, deformed from firing, with an inscription in gold reading, "ABIPPOLYTO PIENZESES"
2¾ in. (7 cm) in diameter

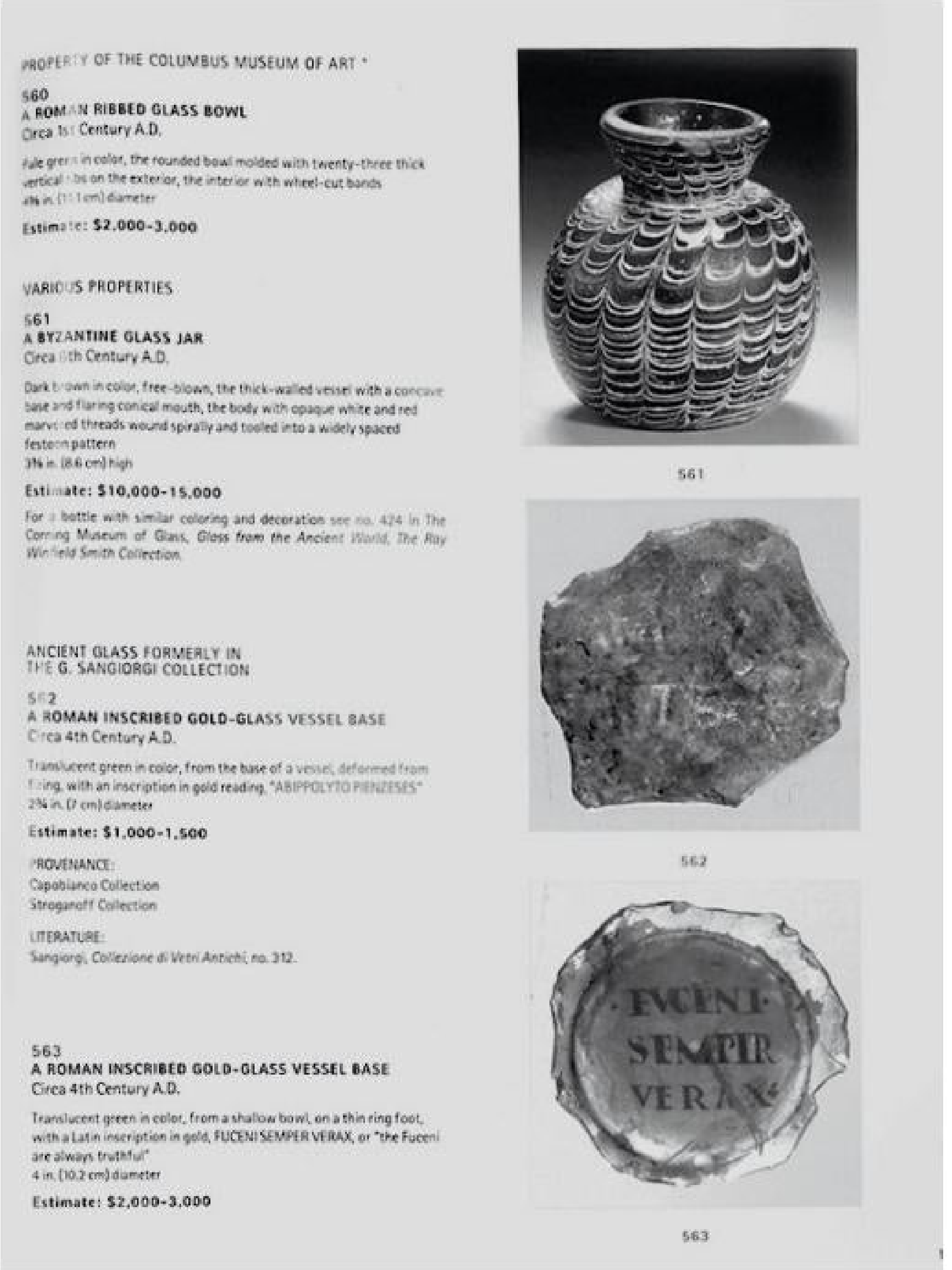
PROVENANCE:
Capobianco Collection
Stroganoff Collection

LITERATURE:
Sangiorgi, *Collezione di Vetri Antichi*, no. 312.

Estimate: $4,000-6,000

86

1999



PROPERTY OF THE COLUMBUS MUSEUM OF ART *

560
A ROMAN RIBBED GLASS BOWL
Circa 1st Century A.D.
Pale green in color, the rounded bowl molded with twenty-three thick vertical ribs on the exterior, the interior with wheel-cut bands
4⅜ in. (11.1 cm) diameter
Estimate: $2,000-3,000

VARIOUS PROPERTIES

561
A BYZANTINE GLASS JAR
Circa [illegible]th Century A.D.
Dark brown in color, free-blown, the thick-walled vessel with a concave base and flaring conical mouth, the body with opaque white and red marvered threads wound spirally and tooled into a widely spaced festoon pattern
3⅜ in. (8.6 cm) high
Estimate: $10,000-15,000
For a bottle with similar coloring and decoration see no. 424 in The Corning Museum of Glass, *Glass from the Ancient World, The Ray Winfield Smith Collection*.

ANCIENT GLASS FORMERLY IN
THE G. SANGIORGI COLLECTION

562
A ROMAN INSCRIBED GOLD-GLASS VESSEL BASE
Circa 4th Century A.D.
Translucent green in color, from the base of a vessel, deformed from firing, with an inscription in gold reading, "ABIPPOLYTO PIENZESES"
2¾ in. (7 cm) diameter
Estimate: $1,000-1,500

PROVENANCE:
Capobianco Collection
Stroganoff Collection

LITERATURE:
Sangiorgi, *Collezione di Vetri Antichi*, no. 312.

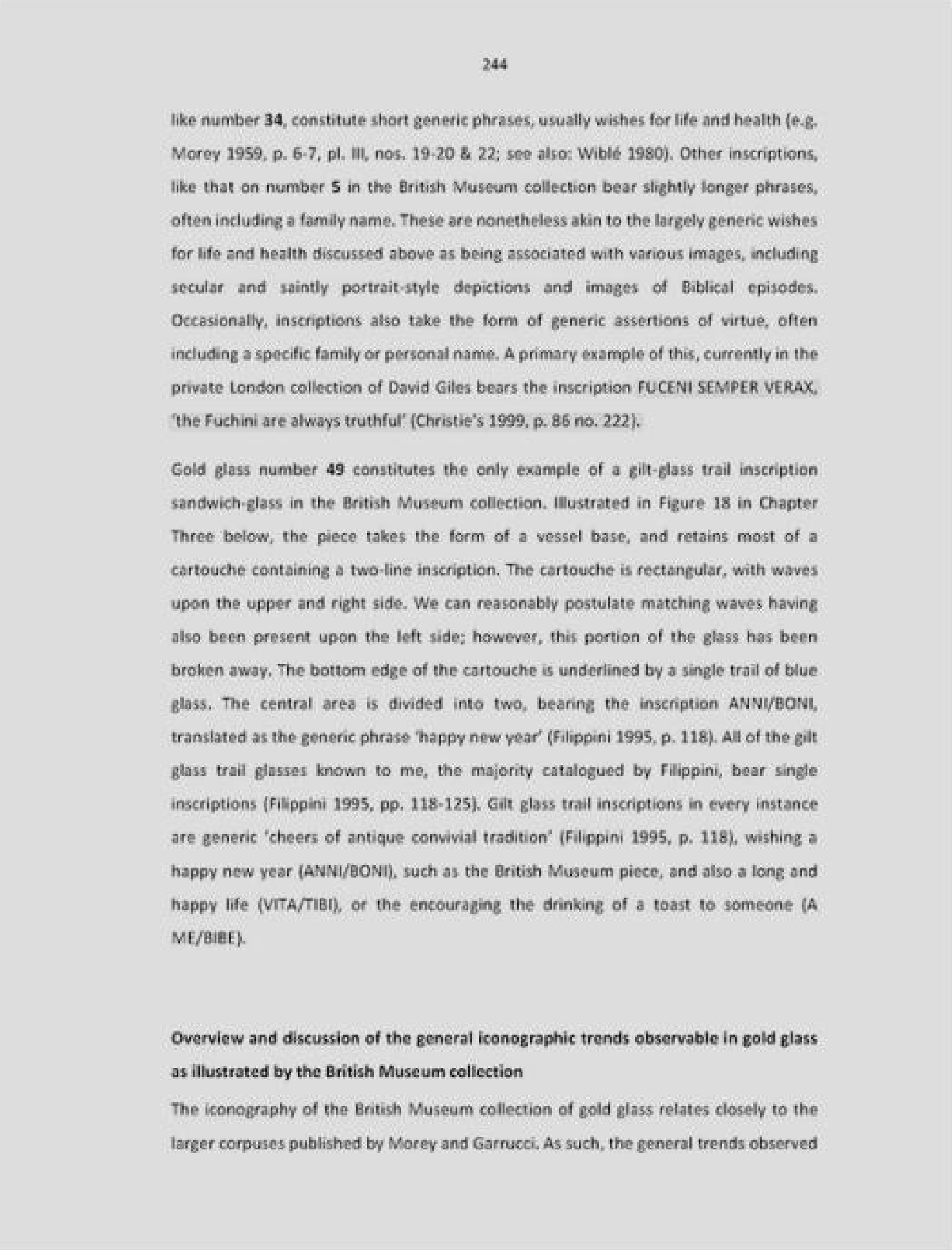
563
A ROMAN INSCRIBED GOLD-GLASS VESSEL BASE
Circa 4th Century A.D.
Translucent green in color, from a shallow bowl, on a thin ring foot, with a Latin inscription in gold, FUCENI SEMPER VERAX, or "the Fuceni are always truthful"
4 in. (10.2 cm) diameter
Estimate: $2,000-3,000

561

562

563

2000



244

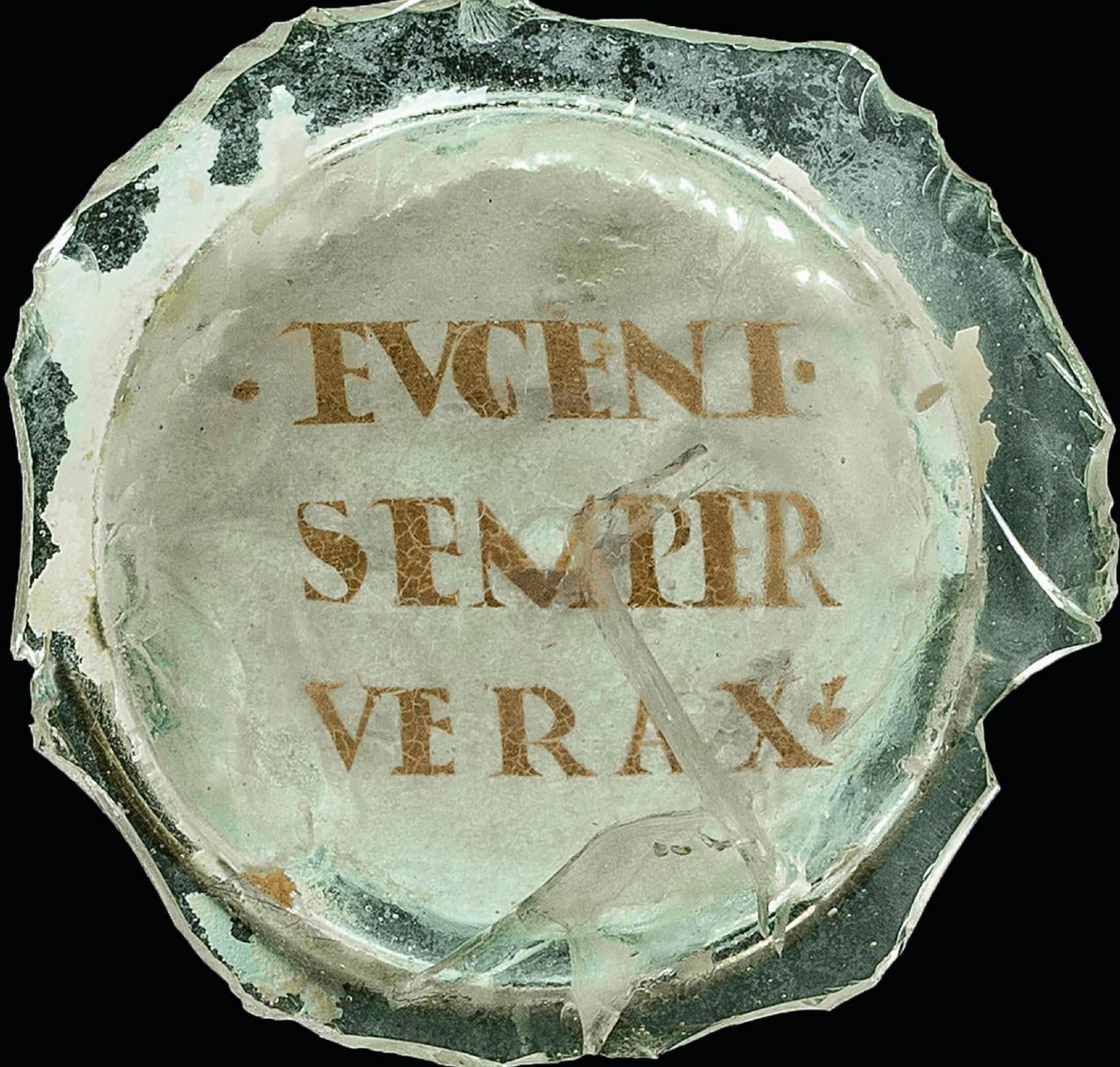
like number **34**, constitute short generic phrases, usually wishes for life and health (e.g. Morey 1959, p. 6-7, pl. III, nos. 19-20 & 22; see also: Wiblé 1980). Other inscriptions, like that on number **5** in the British Museum collection bear slightly longer phrases, often including a family name. These are nonetheless akin to the largely generic wishes for life and health discussed above as being associated with various images, including secular and saintly portrait-style depictions and images of Biblical episodes. Occasionally, inscriptions also take the form of generic assertions of virtue, often including a specific family or personal name. A primary example of this, currently in the private London collection of David Giles bears the inscription FUCENI SEMPER VERAX, 'the Fuchini are always truthful' (Christie's 1999, p. 86 no. 222).

Gold glass number **49** constitutes the only example of a gilt-glass trail inscription sandwich-glass in the British Museum collection. Illustrated in Figure 18 in Chapter Three below, the piece takes the form of a vessel base, and retains most of a cartouche containing a two-line inscription. The cartouche is rectangular, with waves upon the upper and right side. We can reasonably postulate matching waves having also been present upon the left side; however, this portion of the glass has been broken away. The bottom edge of the cartouche is underlined by a single trail of blue glass. The central area is divided into two, bearing the inscription ANNI/BONI, translated as the generic phrase 'happy new year' (Filippini 1995, p. 118). All of the gilt glass trail glasses known to me, the majority catalogued by Filippini, bear single inscriptions (Filippini 1995, pp. 118-125). Gilt glass trail inscriptions in every instance are generic 'cheers of antique convivial tradition' (Filippini 1995, p. 118), wishing a happy new year (ANNI/BONI), such as the British Museum piece, and also a long and happy life (VITA/TIBI), or the encouraging the drinking of a toast to someone (A ME/BIBE).

Overview and discussion of the general iconographic trends observable in gold glass as illustrated by the British Museum collection

The iconography of the British Museum collection of gold glass relates closely to the larger corpuses published by Morey and Garrucci. As such, the general trends observed

2010

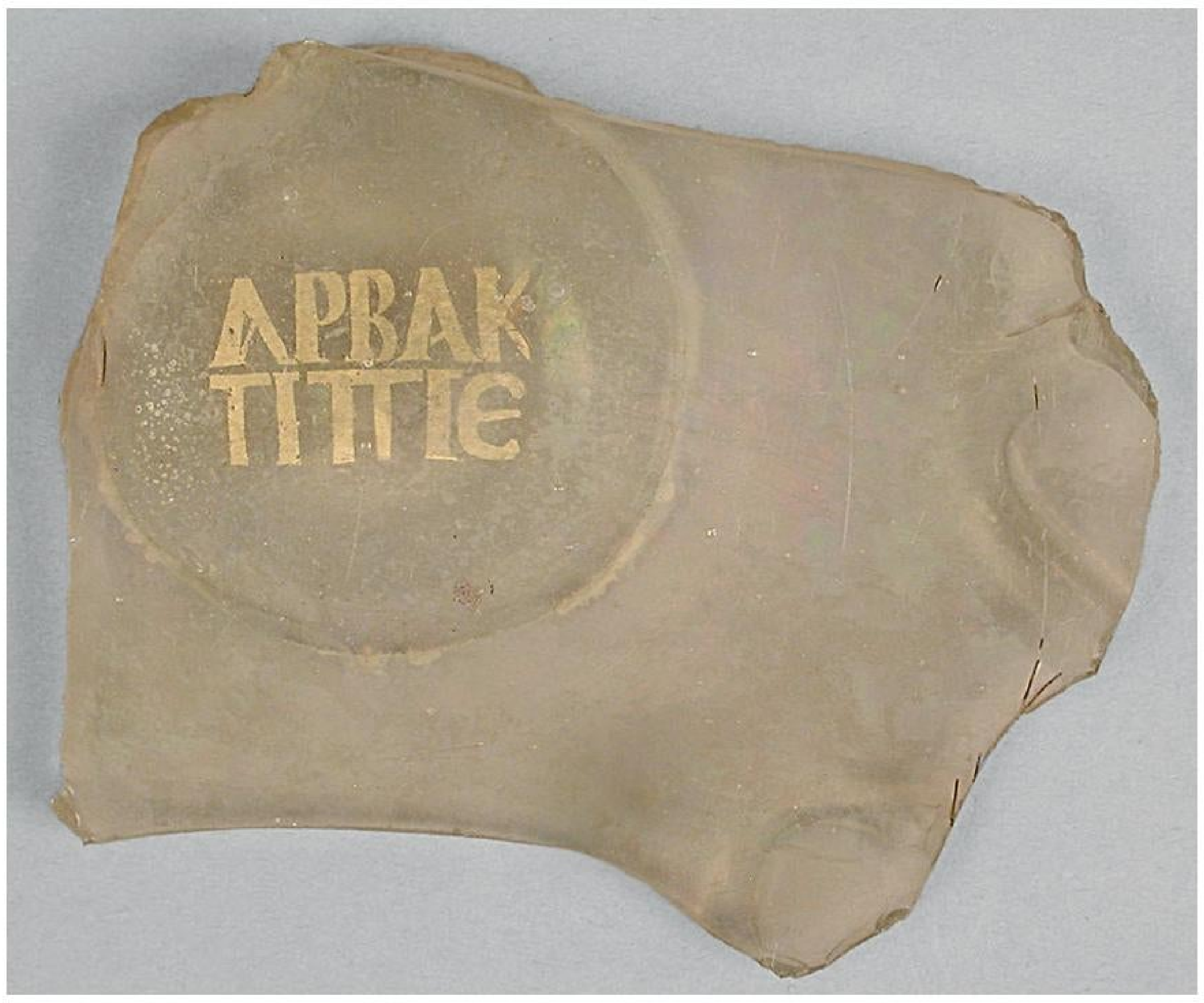

·EVGENI·
SEMPER
VERAX·

•FVCENI•
SEMPER
VERAX❦

THE FUCENI ARE ALWAYS TRUTHFUL

Translucent green in colour, from a shallow bowl, on a thin ring foot, with a Latin inscription in gold, *FUCENI SEMPER VERAX*, ‘the Fuceni (sic, probably Fuchini) are always truthful’.

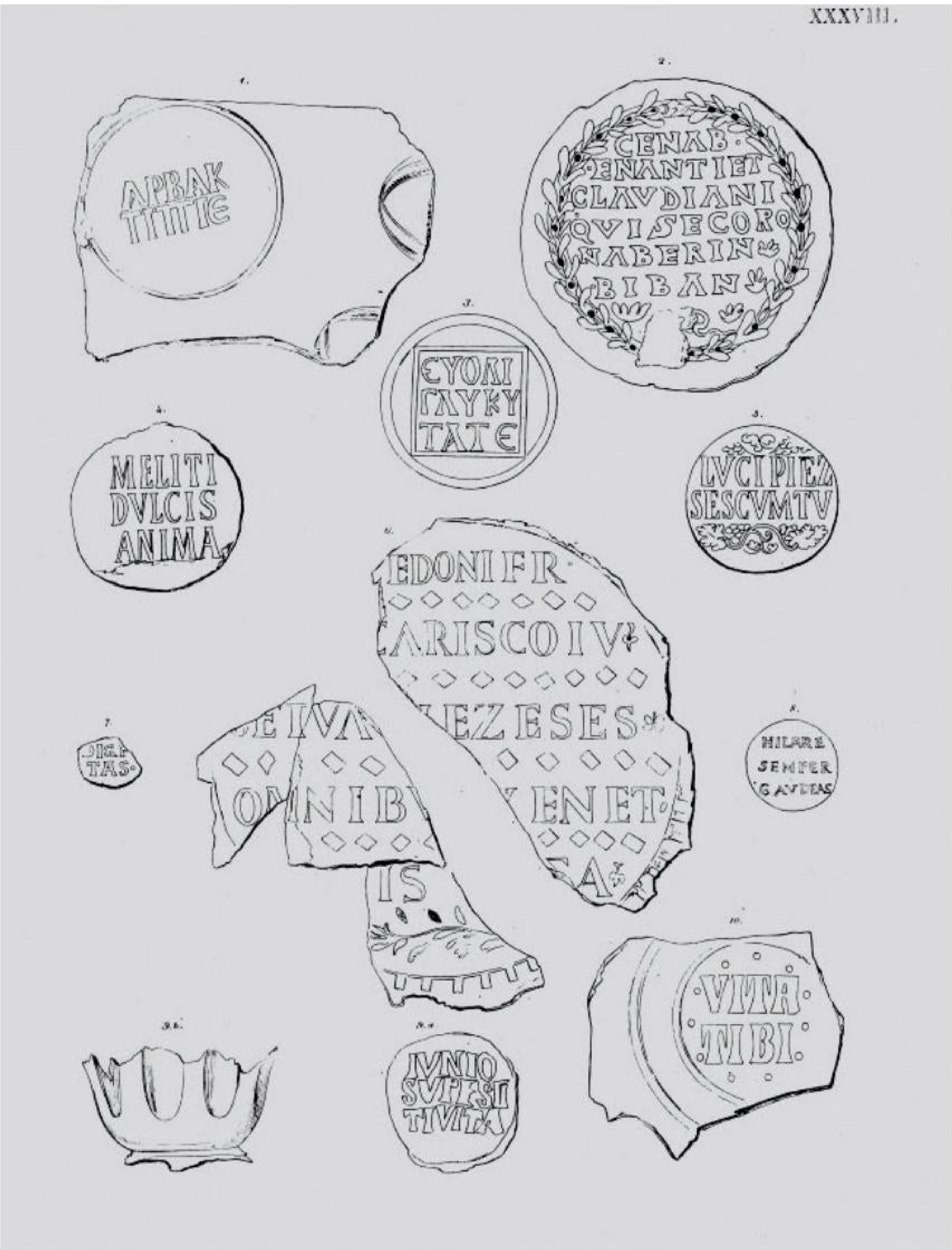
Gold-leaf lettering such as this was placed at the bottom of vessels or bowls used for drinking, so the design could be admired as the viewer drank. Many are religiously themed, with images of popular saints or Christ, and some surviving Jewish examples are decorated with a menorah. Some appeal to the bearer to drink up, such as a fragment of a vessel now in the Metropolitan Museum, also once in the Sangiorgi Collection, whose Greek inscription reads *ΑΡΒΑΚΤΙ ΠΙΕ* – ‘Arbakti, drink! (sic)’. The current inscription, an assertion of a specific family’s virtue, is somewhat unusual amongst the inscriptions on surviving examples of gold-glass, as most tend to be generic wishes of health and life, such as those described in Raffaele Garrucci’s *Vetri Ornati di Figure in Oro* (Rome, 1858).



Fragment of a glass bowl, Roman, 3rd century, glass, gold leaf, W: 10.2 cm. Metropolitan Museum of Art, New York, 16.174.1 (formerly Giorgio Sangiorgi collection)

Gold-glass such as this is produced by laying a sheet of gold leaf over glass, incising with a needle to produce the desired design, and then fusing a transparent layer of glass over the top, to protect the gold, sandwiching it between the two layers. The style of lettering here corresponds well with other examples of early gold-glass found, including the examples illustrated in Garrucci's corpus.

Most gold-glass was found in the Roman catacombs, with most of the catacombs having been explored from the early 17th century. Unfortunately, many early archaeologists were not exact in recording what was found where, and when, and therefore the exact location of most gold-glass find-spots is unknown. It has been suggested that the vessels were used for the last time at the individual's funeral, and then broken, with the decorated fragment being placed in the plaster which closed individual burial niches in the catacombs. Unfortunately, due to the lack of record-keeping it is uncertain whether much was found outside the catacombs. There is enough evidence, however, to suggest that early gold–glass was made in Rome from the early 3rd through to the late 4th century, and that Rome was a major centre of manufacture.


XXXVIII.
CENAB / ENANTIET / CLAVDIANI / QVISECORO / NABERIN / BIBAN
ЄYOΛI / ΓΛYKY / TATЄ
MELITI / DVLCIS / ANIMA
LVCIPIEZ / SESCVMTV
EDONIFR / ARISCOIV / EZESES / ENET
OMNIBV
HILARE / SEMPER / GAVDEAS
VITA / TIBI
IVNIO / SVPESI / TIVITA

R. Garrucci, *Vetri Ornati di Figure in Oro, Trovati nei Cimiteri dei Cristiani Primitivi di Roma*, Rome, 1858, plate XXXVIII

22

HEAD OF A DIGNITARY

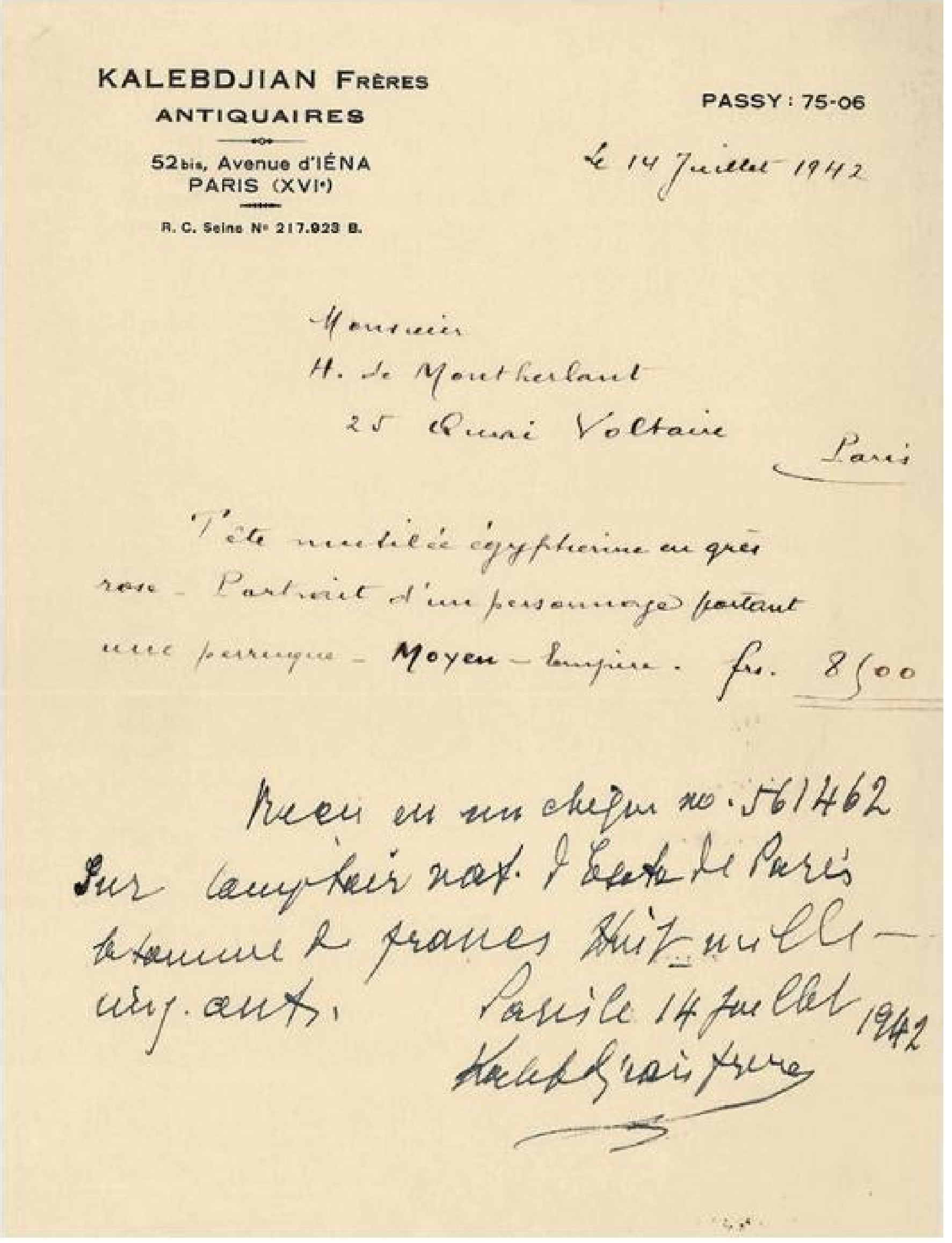
Egypt, 19th-20th Dynasty, c. 1292–1069 BC
Quartzite, H: 15.5cm

PROVENANCE

With Kalebdjian Frères, Paris, from at least 1942
Private Collection of Henry de Montherlant (1895–1972), acquired from the above 14 July 1942
(accompanied by original invoice from 1942 and a photograph taken by Albin Guillot (1879–1962) prior to 1962)
Thence by descent (accompanied by French cultural passport 193881)
ALR: S00133239

CONDITION

Head fragment from a statue, restoration to linear damage running vertically bisecting the right eye. Losses including the left side of hair/wig and nose. Weathering to the entire surface, restorations made to the mouth and upper lip. For full visual description of the condition pre-restoration, please see the photo taken by Albin Guillot taken before his death in 1962.



KALEBDJIAN FRÈRES
ANTIQUAIRES
52bis, Avenue d'IÉNA
PARIS (XVIe)
R. C. Seine N° 217.923 B.

PASSY : 75-06

Le 14 Juillet 1942

Monsieur
H. de Montherlant
25 Quai Voltaire
Paris

Tête mutilée égyptienne en grès rose – Portrait d'un personnage portant une perruque – Moyen – Empire. frs. 8500

Reçu en un chèque no. 561462 sur Comptoir nat. d'Escte de Paris la somme de francs huit mille cinq cents.
Paris le 14 juillet 1942
Kalebdjian frères

1942

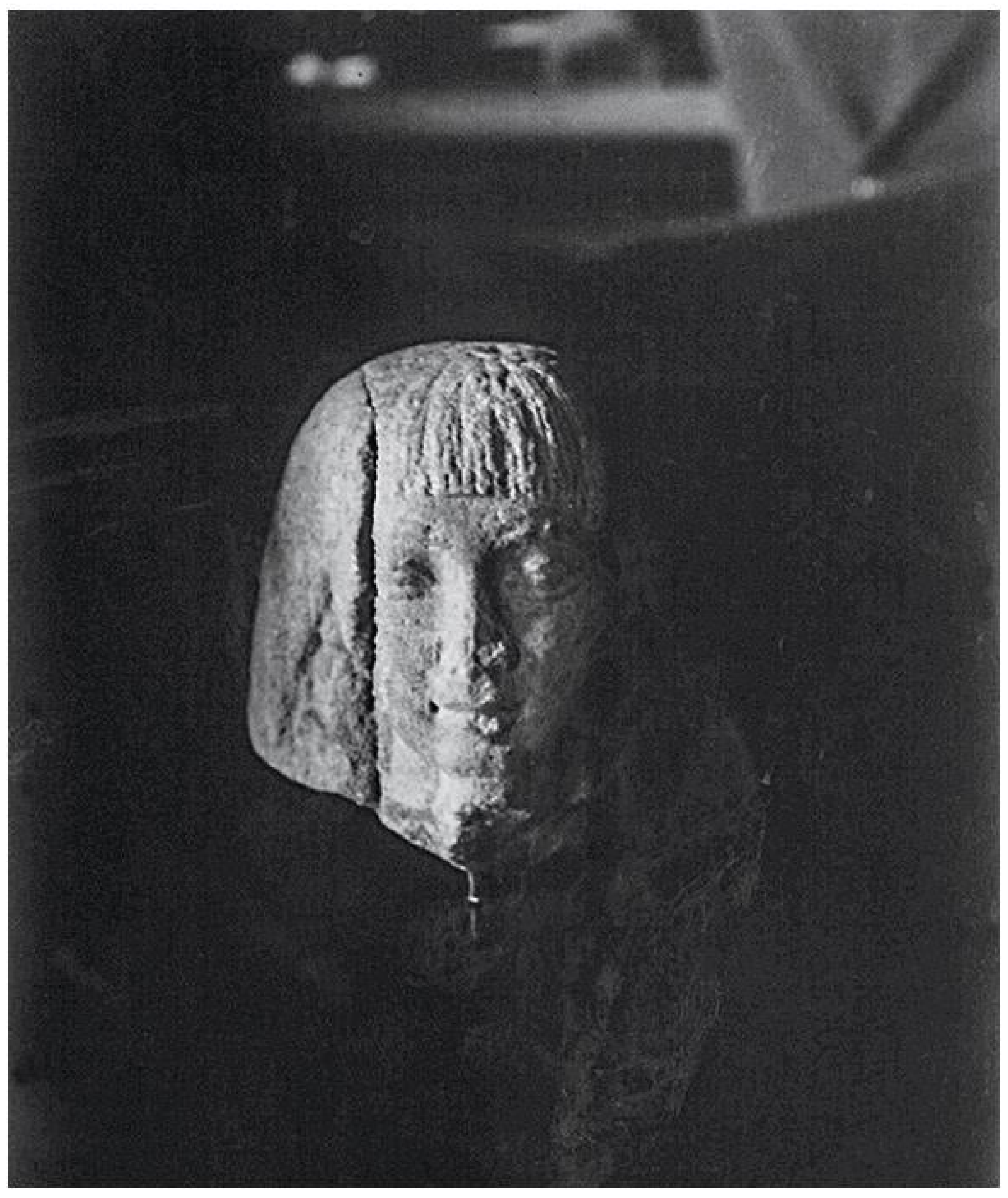
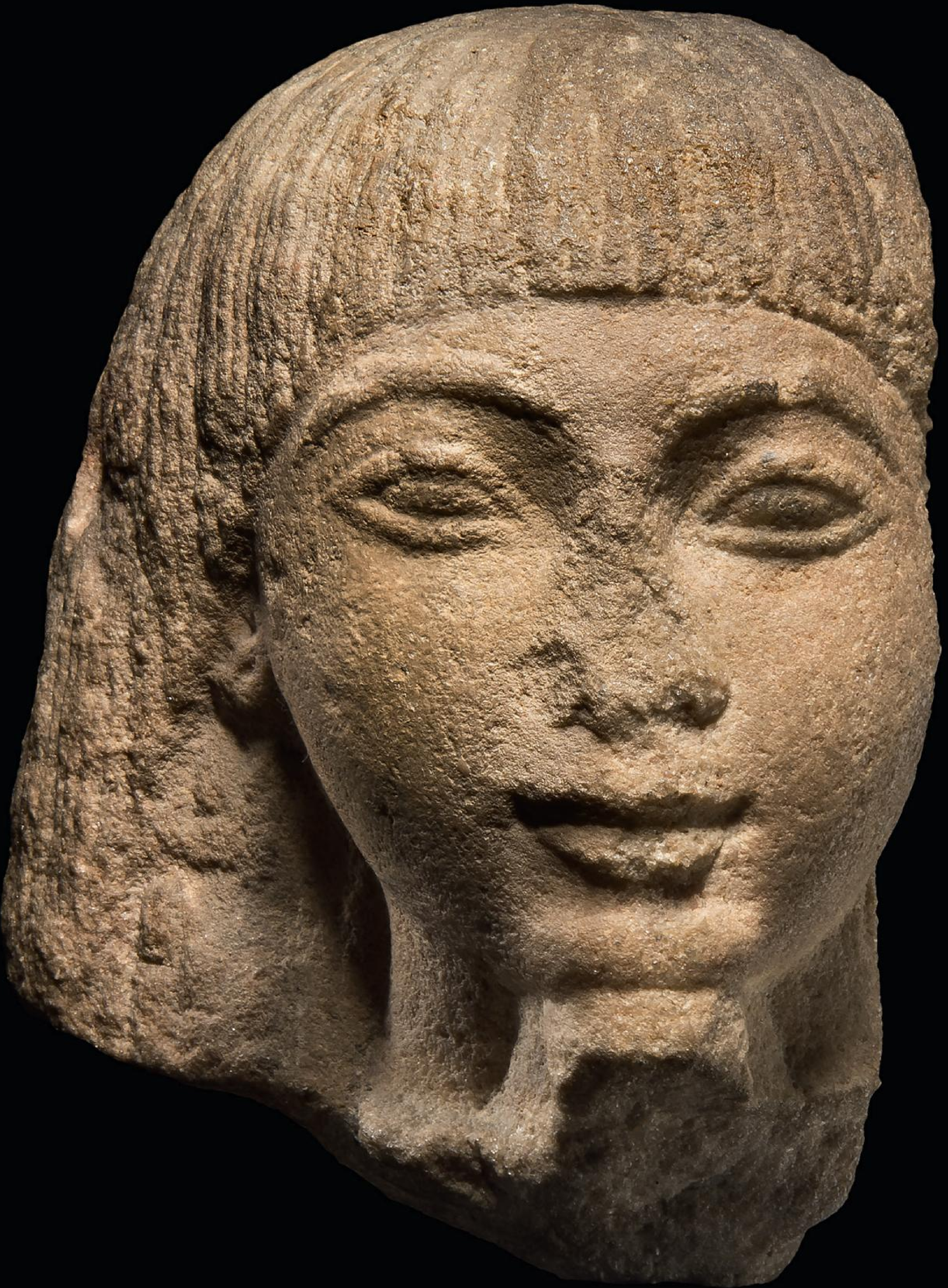


Photo taken by Albin Guillot (1879–1962) prior to 1962, from the archives of Henry de Montherlant



Kalebdjian Frères, 12, Rue de la Paix, Paris

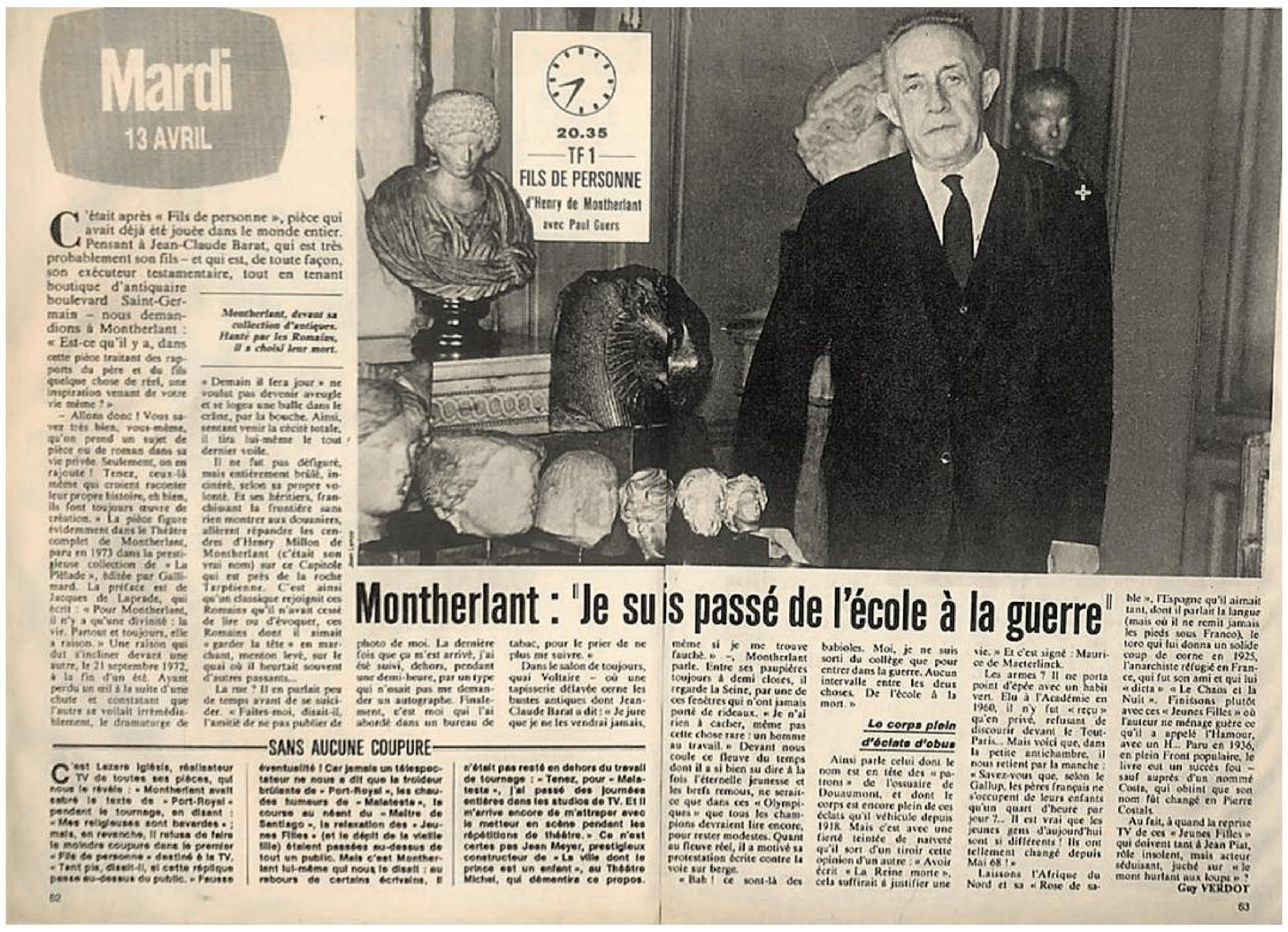
This fragmentary head sculpted in the round probably comes from a block statue of a seated or kneeling figure. On the head is a wig that consists of vertical braids, covering both the back of the skull and the forehead and forming a curved line that echoes the curve of the eyebrows. The lips reveal a faint smile, and the beginning of a false beard (postiche) adorns the chin. These beards were usually associated with the Pharoah and their inherent divinity but could be worn by men of high status at moments of importance, as is seen on the mastaba tomb of palace administrator Perneb in the Metropolitan Museum of Art (ca. 2381–2323 BC). His eyes are outlined in high relief, mimicking the kohl worn by high status Egyptian men and women. Almost all statues were polychromed, and traces of paint is found on the brows, eye bands and hair.

All Egyptian statuary and almost all Egyptian two-dimensional art related to religious beliefs, mortuary cults and the veneration of gods and kings. It is probable that the sculpture adorned the man's tomb, where it would have received the offerings brought by his relations. The expense of such a tomb suggests an individual of some importance, although without the context of the tomb or any hieroglyphics it is impossible to say who for certain.

Almost all of the quartzite (otherwise known as silicified or siliceous sandstone) used for statuary in Egypt comes from quarries in just two areas, Cairo (the Gebel Ahmar quarry) and Aswan (the Gharb Aswan and Wadi Abu Aggag quarries), therefore we can assume that most likely the stone for this sculpture was originally from one of these two areas. Quartzite was a highly valued but difficult to carve hard stone. As such, it was often reserved for private and royal statues and sarcophagi, such as those of Hatshepsut and Tutankhamun (the square sarcophagus from his tomb in which the famous golden anthropoid coffins were placed), another indicator of the figure's high status.

NOTE ON THE PROVENANCE

The Armenian-born **Hagop and Garbis Kalebdjian** were major players in the early 20th-century antiquities market. Around the turn of the 20th century they opened a shop in Cairo, then, in 1905, in Paris at 12, Rue de la Paix, where they cultivated a distinguished clientele. They furnished facing neighbour Louis Cartier with many important pieces that inspired his jewellery creations.



Mardi
13 AVRIL

C'était après « Fils de personne », pièce qui avait déjà été jouée dans le monde entier. Pensant à Jean-Claude Barat, qui est très probablement son fils – et qui est, de toute façon, son exécuteur testamentaire, tout en tenant boutique d'antiquaire boulevard Saint-Germain – nous demandions à Montherlant : « Est-ce qu'il y a, dans cette pièce traitant des rapports du père et du fils quelque chose de réel, une inspiration venant de votre vie même ? »

– Allons donc ! Vous savez très bien, vous-même, qu'on prend un sujet de pièce ou de roman dans sa vie privée. Seulement, on en rajoute ! Tenez, ceux-là même qui croient raconter leur propre histoire, eh bien, ils font toujours œuvre de création. » La pièce figure évidemment dans le Théâtre complet de Montherlant, paru en 1973 dans la prestigieuse collection de « La Pléiade », éditée par Gallimard. La préface est de Jacques de Laprade, qui écrit : « Pour Montherlant, il n'y a qu'une divinité : la vie. Partout et toujours, elle a raison. » Une raison qui dut s'incliner devant une autre, le 21 septembre 1972, à la fin d'un été. Ayant perdu un œil à la suite d'une chute et constatant que l'autre se voilait irrémédiablement, le dramaturge de « Demain il fera jour » ne voulut pas devenir aveugle et se logea une balle dans le crâne, par la bouche. Ainsi, sentant venir la cécité totale, il tira lui-même le tout dernier voile.

Il ne fut pas défiguré, mais entièrement brûlé, incinéré, selon sa propre volonté. Et ses héritiers, franchissant la frontière sans rien montrer aux douaniers, allèrent répandre les cendres d'Henry Millon de Montherlant (c'était son vrai nom) sur ce Capitole qui est près de la roche Tarpéienne. C'est ainsi qu'un classique rejoignit ces Romains qu'il n'avait cessé de lire ou d'évoquer, ces Romains dont il aimait « garder la tête » en marchant, menton levé, sur le quai où il heurtait souvent d'autres passants...

Montherlant, devant sa collection d'antiques. Hanté par les Romains, il a choisi leur mort.

20.35
TF1
FILS DE PERSONNE
d'Henry de Montherlant
avec Paul Guers

Montherlant : "Je suis passé de l'école à la guerre"

La rue ? Il en parlait peu de temps avant de se suicider. « Faites-moi, disait-il, l'amitié de ne pas publier de photo de moi. La dernière fois que ça m'est arrivé, j'ai été suivi, dehors, pendant une demi-heure, par un type qui n'osait pas me demander un autographe. Finalement, c'est moi qui l'ai abordé dans un bureau de tabac, pour le prier de ne plus me suivre. »

Dans le salon de toujours, quai Voltaire – où une tapisserie délavée cerne les bustes antiques dont Jean-Claude Barat a dit : « Je jure que je ne les vendrai jamais, même si je me trouve fauché. » –, Montherlant parle. Entre ses paupières toujours à demi closes, il regarde la Seine, par une de ces fenêtres qui n'ont jamais porté de rideaux. « Je n'ai rien à cacher, même pas cette chose rare : un homme au travail. » Devant nous coule ce fleuve du temps dont il a si bien su dire à la fois l'éternelle jeunesse et les brefs remous, ne serait-ce que dans ces « Olympiques » que tous les champions devraient lire encore, pour rester modestes. Quant au fleuve réel, il a motivé sa protestation écrite contre la voie sur berge.

« Bah ! ce sont-là des babioles. Moi, je ne suis sorti du collège que pour entrer dans la guerre. Aucun intervalle entre les deux choses. De l'école à la mort. »

Le corps plein d'éclats d'obus

Ainsi parle celui dont le nom est en tête des « patrons » de l'ossuaire de Douaumont, et dont le corps est encore plein de ces éclats qu'il véhicule depuis 1918. Mais c'est avec une fierté teintée de naïveté qu'il sort d'un tiroir cette opinion d'un autre : « Avoir écrit « La Reine morte », cela suffirait à justifier une vie. » Et c'est signé : Maurice de Maeterlinck.

Les armes ? Il ne porta point d'épée avec un habit vert. Elu à l'Académie en 1960, il n'y fut « reçu » qu'en privé, refusant de discourir devant le Tout-Paris... Mais voici que, dans la petite antichambre, il nous retient par la manche : « Savez-vous que, selon le Gallup, les pères français ne s'occupent de leurs enfants qu'un quart d'heure par jour ?... Il est vrai que les jeunes gens d'aujourd'hui sont si différents ! Ils ont tellement changé depuis Mai 68 ! »

Laissons l'Afrique du Nord et sa « Rose de sable », l'Espagne qu'il aimait tant, dont il parlait la langue (mais où il ne remit jamais les pieds sous Franco), le toro qui lui donna un solide coup de corne en 1925, l'anarchiste réfugié en France, qui fut son ami et qui lui « dicta » « Le Chaos et la Nuit ». Finissons plutôt avec ces « Jeunes Filles » où l'auteur ne ménage guère ce qu'il a appelé l'Hamour, avec un H... Paru en 1936, en plein Front populaire, le livre eut un succès fou – sauf auprès d'un nommé Costa, qui obtint que son nom fût changé en Pierre Costals.

Au fait, à quand la reprise TV de ces « Jeunes Filles » qui doivent tant à Jean Piat, rôle insolent, mais acteur séduisant, juché sur « le mont hurlant aux loups » ?

Guy VERDOT

SANS AUCUNE COUPURE

C'est Lazare Iglésis, réalisateur TV de toutes ses pièces, qui nous le révèle : « Montherlant avait sabré le texte de « Port-Royal » pendant le tournage, en disant : « Mes religieuses sont bavardes » ; mais, en revanche, il refusa de faire la moindre coupure dans le premier « Fils de personne » destiné à la TV. « Tant pis, disait-il, si cette réplique passe au-dessus du public. » Fausse éventualité ! Car jamais un téléspectateur ne nous a dit que la froideur brûlante de « Port-Royal », les chaudes humeurs de « Malatesta », la course au néant du « Maître de Santiago », la relaxation des « Jeunes Filles » (et le dépit de la vieille fille) étaient passées au-dessus de tout un public. Mais c'est Montherlant lui-même qui nous le disait : au rebours de certains écrivains, il n'était pas resté en dehors du travail de tournage : « Tenez, pour « Malatesta », j'ai passé des journées entières dans les studios de TV. Et il m'arrive encore de m'attraper avec le metteur en scène pendant les répétitions de théâtre. » Ce n'est certes pas Jean Meyer, prestigieux constructeur de « La ville dont le prince est un enfant », au Théâtre Michel, qui démentira ce propos.

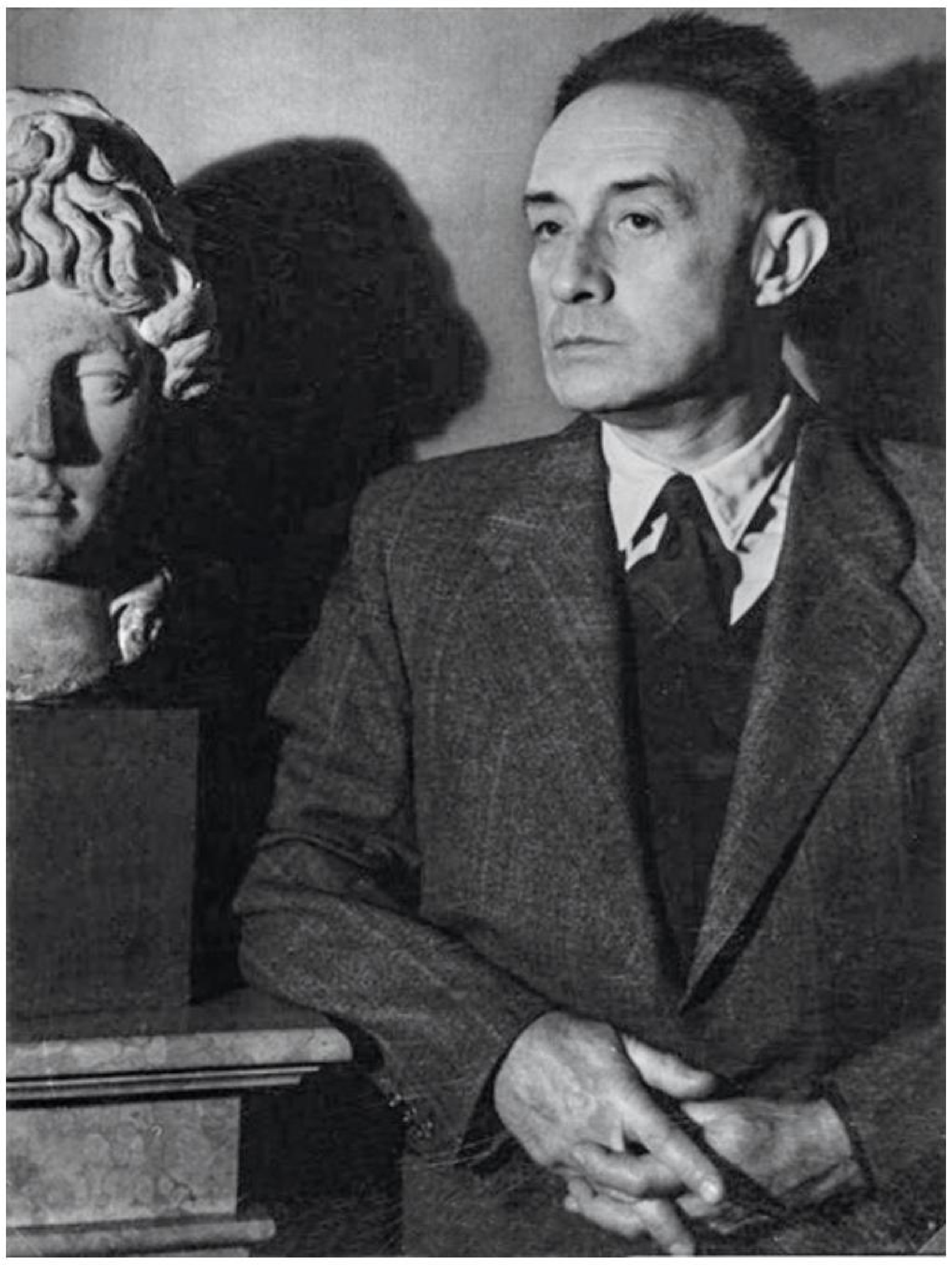
62

63

Old newspaper article showing Henry de Montherlant with the present head pictured in the bottom left of the photograph

Already in 1903, The British Museum was purchasing from the brothers and today important Kalebdjian-provenanced pieces are in the collections of The Metropolitan Museum of Art, the Louvre, the Musée du quai Branly, the Smithsonian Institution and the University of Pennsylvania, to name a few. On a visit to their home in Paris in 1919, Egyptologist James Henry Breasted described it as "an entire house filled with wonderful things which they were offering for sale", and that going through their stock was akin to "going through a considerable museum".

The auction *Egyptian, Western Asiatic, Greek, Etruscan, Roman Antiquities & Other Works of Art: From the Collection of the Late Nichan Kalebdjian* held in 1969 at Parke-Bernet Galleries, New York, added to the roster of objects in the market from the glamorous dealership. Important examples with a Kalebjian provenance found on the market recently include the imposing marbles from the **Henry de Montherlant** Collection, offered in 2017, and a precious intaglio gem featured at Christie's, New York, April 2019.



Henry de Montherlant photographed by Brassai (1899–1984)

23

MAMLUK ENAMELLED GLASS BEAKER

Egypt or Syria, 13th century AD
Glass, H: 14 cm, W of mouth: 12 cm, W of base: 4 cm

PUBLISHED

Possibly G.A. Eisen, *Interesting Examples of Ancient Glass, Including Masterpieces of Glassmakers' Art from all the Representative Periods, Including the Egyptian, Alexandrian, Roman, Medieval and Arabic*, Kouchakji Frères, New York, 1916, no. 37
G.A. Eisen and F. Kouchakji, *Glass: Its Origin, History, Chronology, Technic and Classification to the Sixteenth Century*, Vol. II, New York, 1927, p. 676, pl. 172
Rakka, Persian, Rhodian, Damascus, Hispano-Moresque, Faiences, Egyptian, Ptolemaic, Alexandrian, Roman, Arabic, and Syrian glass, Persian and Indian miniatures and manuscripts, Greek and Roman statuary, gold and silver objects, Persian rugs and other objects of rarity. The Collection of Kouchakji Frères, Anderson Galleries, New York, 23 January 1927, no. 235
C.J. Lamm, *Mittelalterliche Gläser und Steinschnittarbeiten aus dem Nahen Osten*, Berlin, 1929-30, Vol. I, p. 306, Vol. II, pl.115, fig. 2

PROVENANCE

With Kouchakji Frères, Aleppo, Paris and New York, by 1927
Sold at: *Rakka, Persian, Rhodian, Damascus, Hispano-Moresque, Faiences, Egyptian, Ptolemaic, Alexandrian, Roman, Arabic, and Syrian glass, Persian and Indian miniatures and manuscripts, Greek and Roman statuary, gold and silver objects, Persian rugs and other objects of rarity. The Collection of Kouchakji Freres*, Anderson Galleries, New York, 23 January 1927
Sotheby's, London, 14 October 1987, lot 315
Private Collection, Germany (1987–2013)
ALR: S00213662

CONDITION

Intact lower section with a slightly opaque appearance due to erosion.
Restorations on the upper part of the beaker, with three restored sections of resin around the rim.

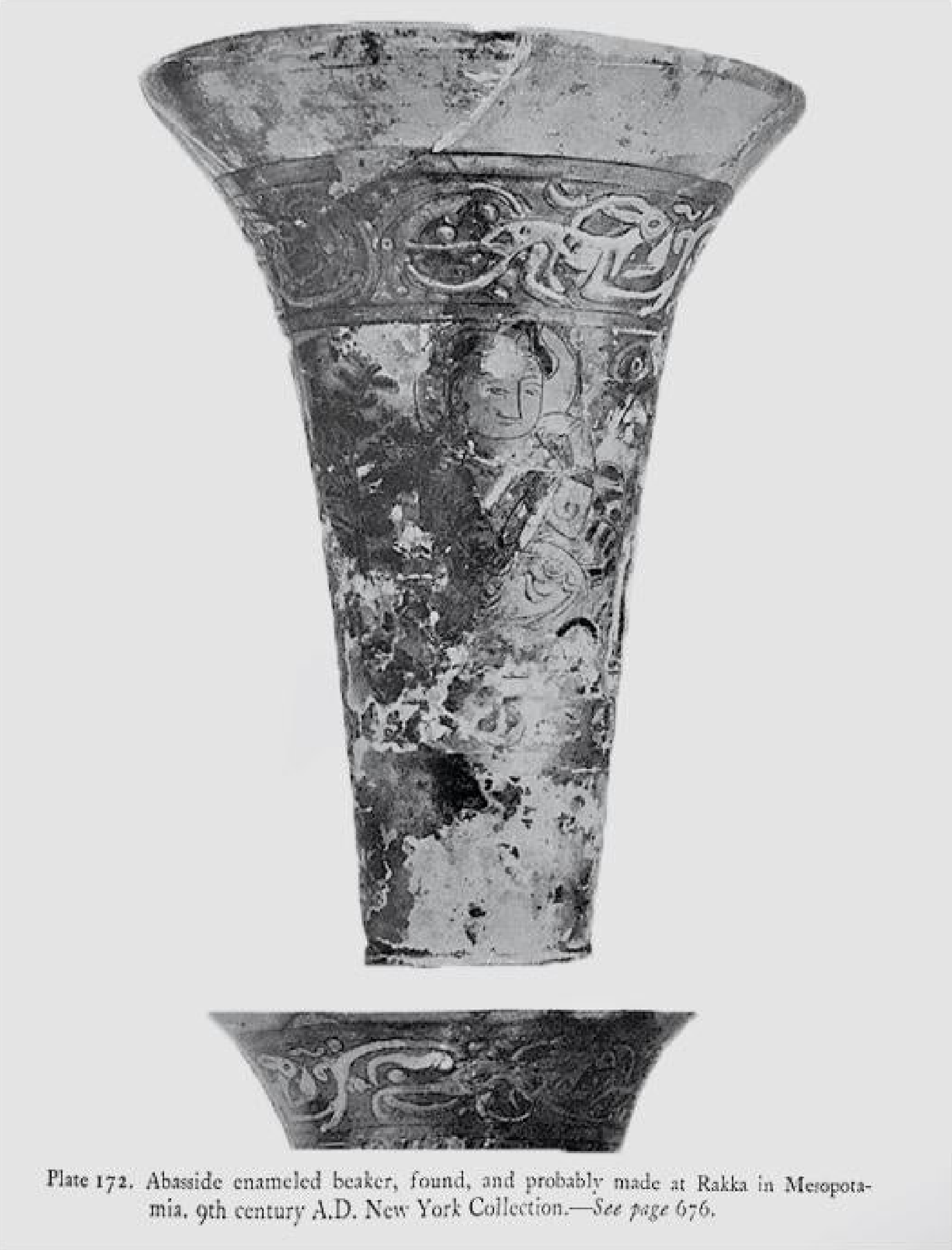
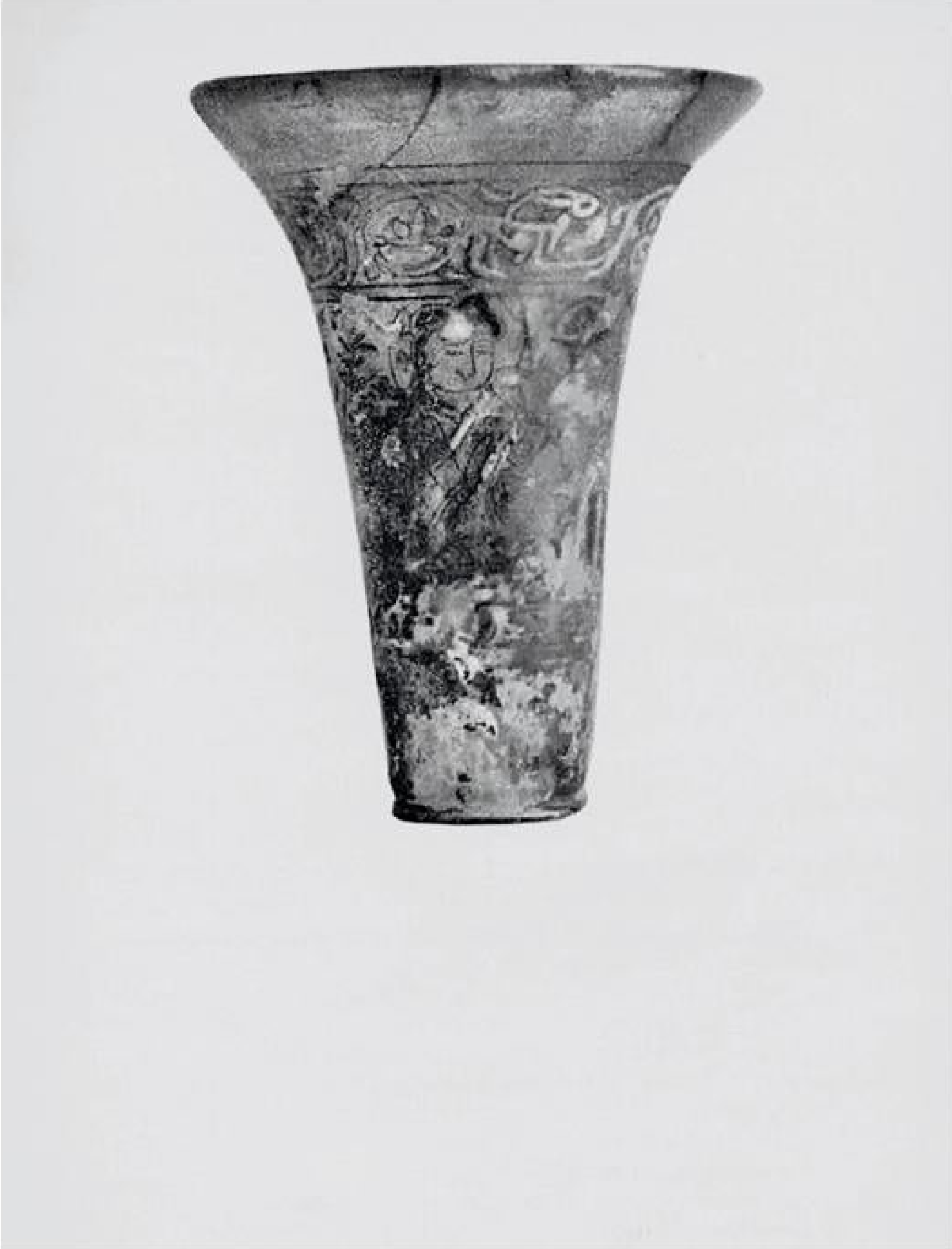
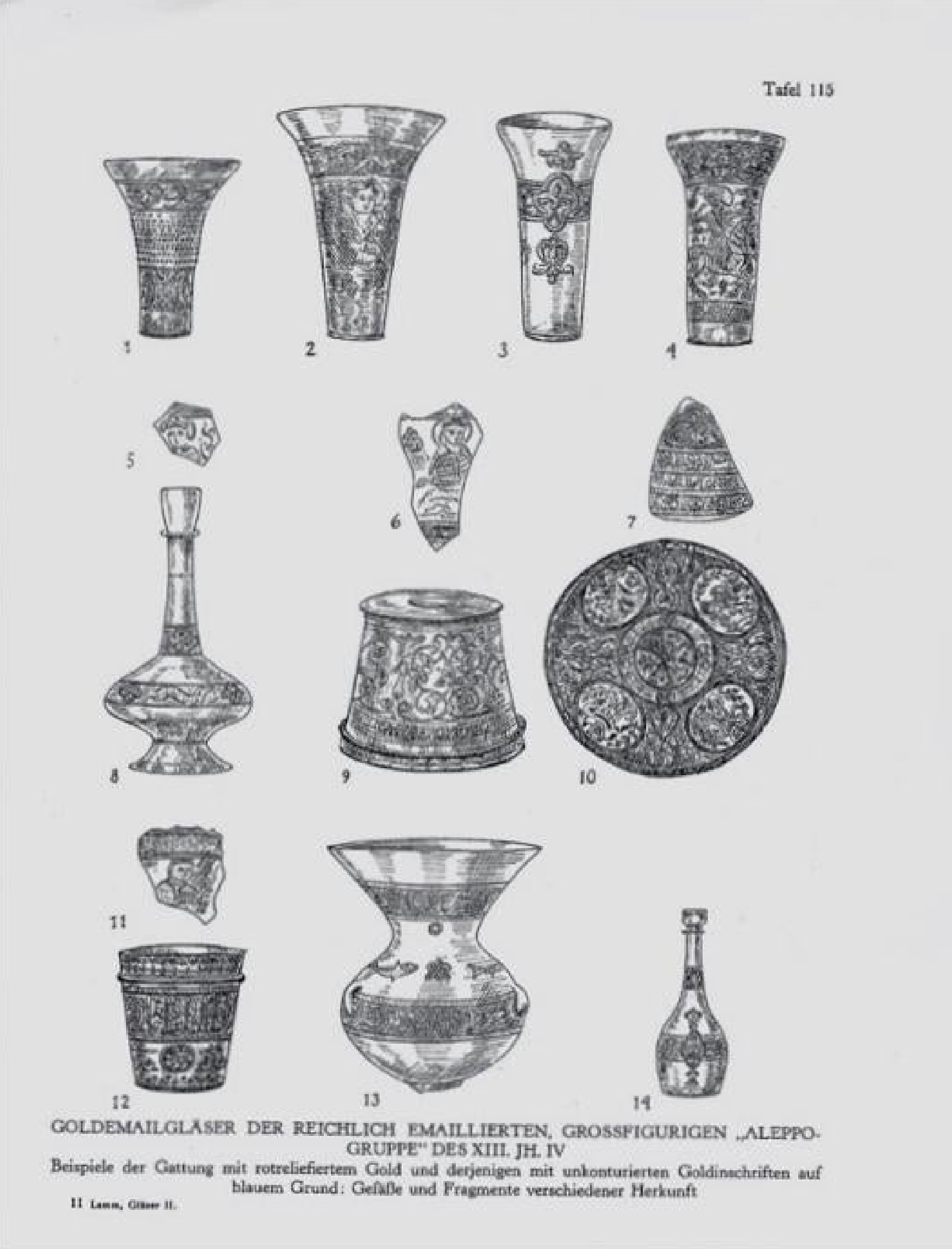


Plate 172. Abasside enameled beaker, found, and probably made at Rakka in Mesopotamia, 9th century A.D. New York Collection.—*See page 676.*

1927



1927



Tafel 115

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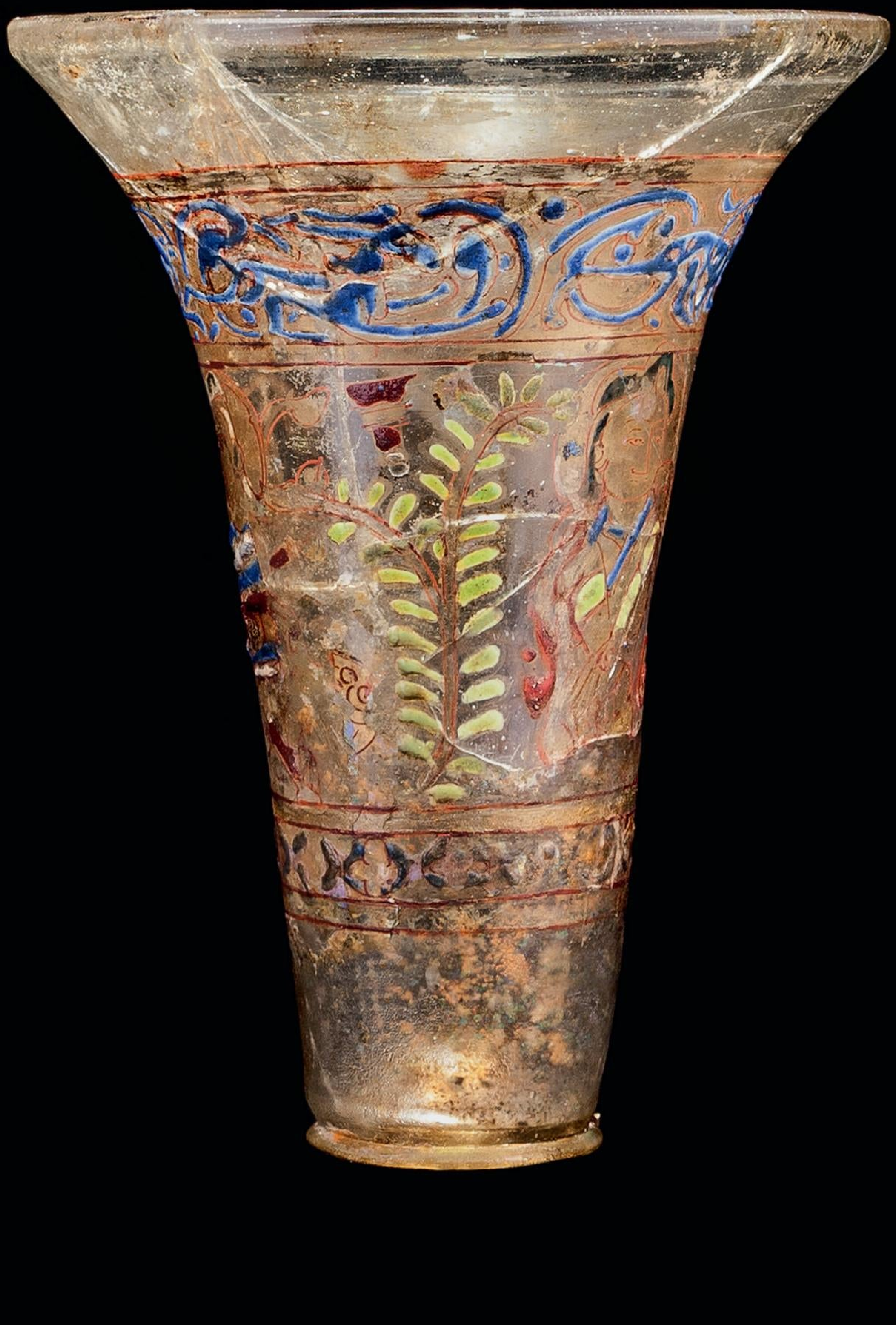
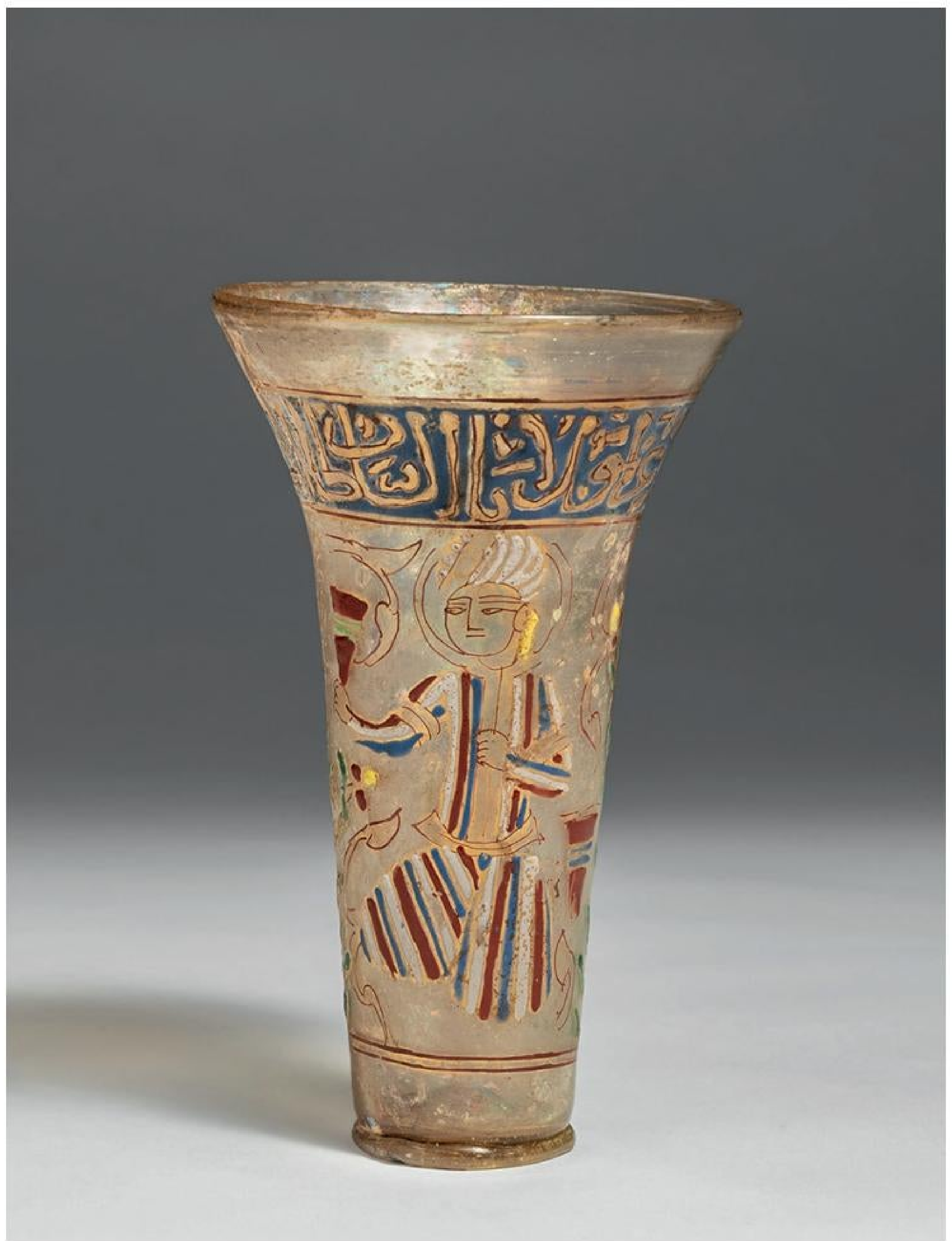
GOLDEMAILGLÄSER DER REICHLICH EMAILLIERTEN, GROSSFIGURIGEN „ALEPPO-GRUPPE" DES XIII. JH. IV

Beispiele der Gattung mit rotreliefiertem Gold und derjenigen mit unkonturierten Goldinschriften auf blauem Grund: Gefäße und Fragmente verschiedener Herkunft

II Lamm, Gläser II.

Glass is illustrated on top left of page, 1929



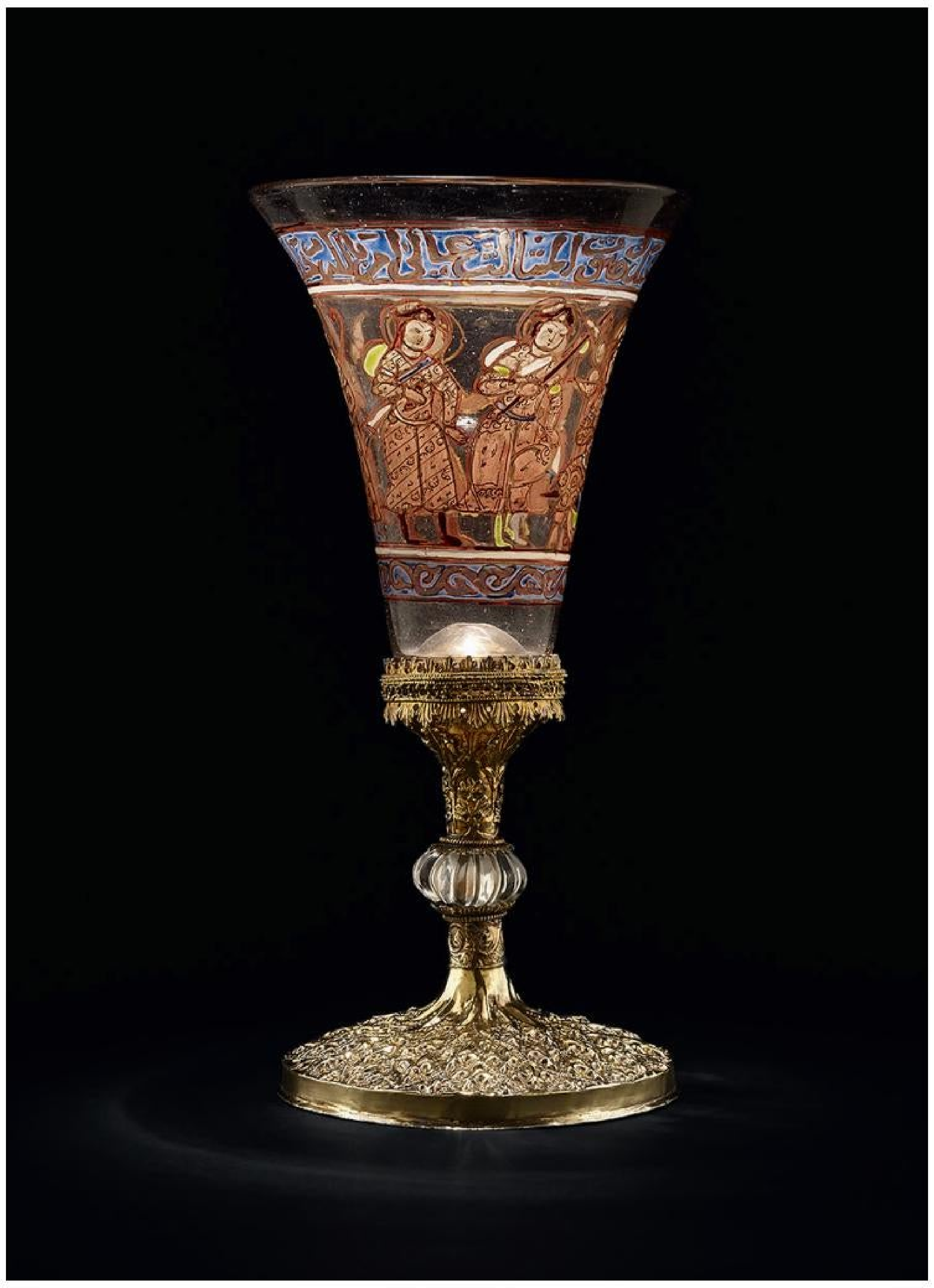


Beaker, with enamelled and gilt decoration, Syria, c. 1260–77, H: 13.4 cm. Rothschild Collection at Waddesdon Manor, Aylesbury, inv. 5017

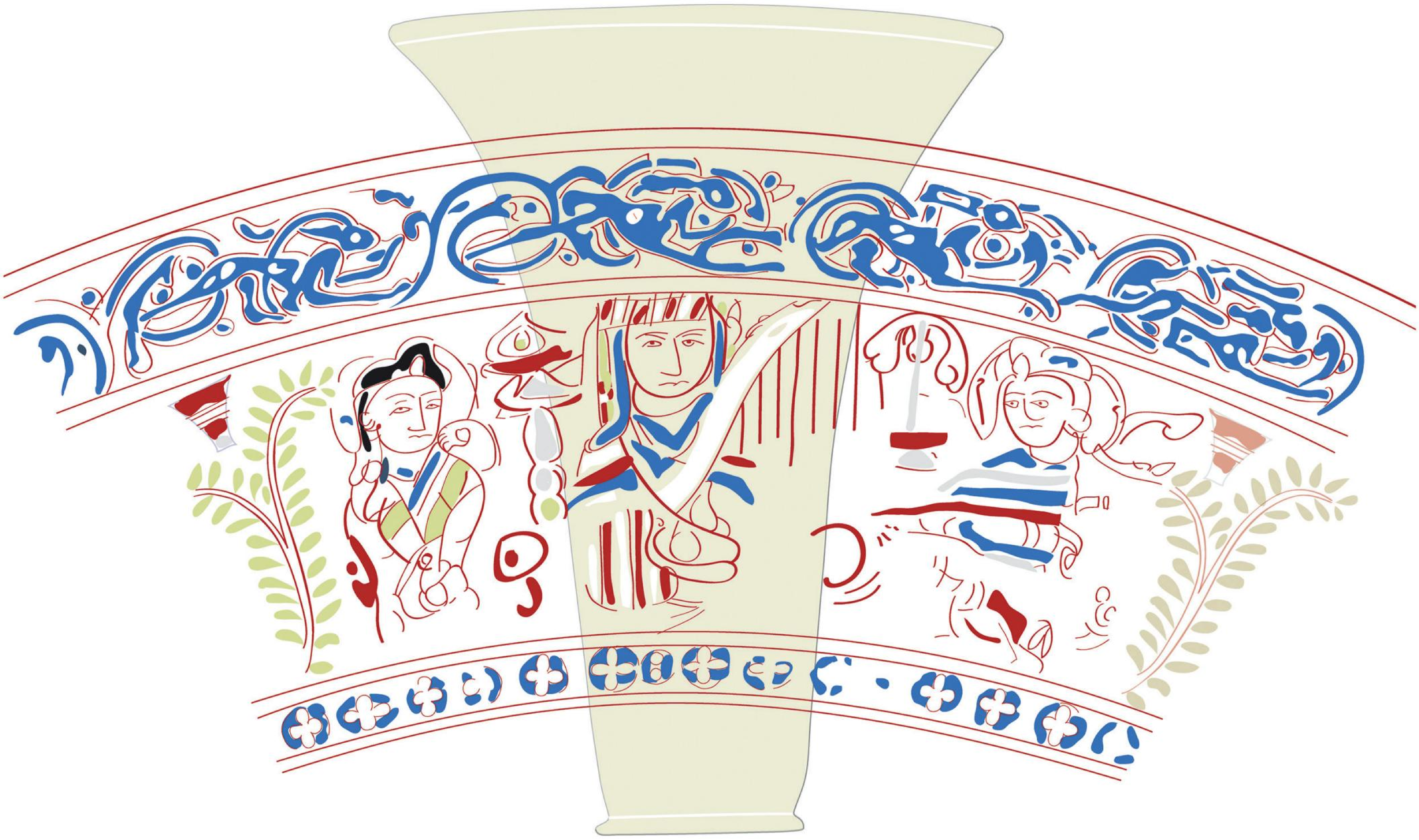
Hand blown in a tapering cylindrical form with a wide flared mouth, this beautiful Mamluk beaker has a clear glass body with enamel and gilt decoration in blue, red, white and green. Under a border of coursing hares in blue enamel is a frieze of three seated figures holding musical instruments, namely a harp, a lute and possibly a tambourine. Musicians are often present in depictions of such courtly scenes, as beakers such as this one would have been used in banquet settings. Tall frond-like plants divide the figures. A border of quatrefoils in blue enamel runs under the musicians. Both borders are framed by a thin double line of red enamel.

The base is thickened as is often seen in Mamluk vessels, where a double layer of glass creates a doughnut-like appearance; the central pontil mark shows that the body was hand blown. An inventory number '233' is written in red enamel on the underside of the foot.

This enamelled goblet was first described by Eisen as "Abasside enameled beaker, found, and probably made at Rakka in Mesopotamia, 9th century AD". It was then categorized by Lamm as part of the "Damascus group, circa 1260–70". Within this group feature other notable examples of Mamluk enamelled glass, including the Rothschild glass bucket. The use of vegetation to organize the scene and



The 'Palmer Cup', North Jazira, early 13th century (c. 1200–25), glass with enamelled and gilded decoration, H. (without mount) 14.4 cm. British Museum, inv. WB.53



divide the figures can be found in some beakers ascribed to the period of Sultan Baybar's rule (1260-77 AD).

In terms of rarity and quality, the present piece compares to some of the most important Mamluk enamelled works, including the 'Palmer Cup' in the British Museum, London (inv. WB.53).

The production of such glass was the speciality of the regions controlled by the Ayyubids and the Mamluks (present-day Egypt and Syria) in the 13th and 14th centuries. There are similarities in the fine work of the Venetians, but Islamic artists focused on the use of Arabic inscriptions and vegetal designs. This decorative technique involved gold and/or coloured enamels created from powdered opaque glass being applied to the surface, and then fixed by heating the whole piece in a kiln. The large number of existing fragments with decorative surfaces suggests that these items were made for popular commercial use, not just the wealthy.

Enamelled and gilded glass developed in the 12th century in the Syrian area and flourished during the final decades of Ayyubid power and the first of Mamluk domination in the 13th century. As Cairo became the capital of the empire in the 14th century, most enamelled and gilded glass from that time may be attributed to Egyptian, rather than Syrian, workshops. The late 14th century saw a decline in production; by the early 15th century, dwindling patronage eventually caused workshops to close. By the late 15th century, the production of most enamelled glass had shifted to Europe.

Interestingly, a catalogue from 1918, from a sale of the Kouchakji Frères collection, includes a very similar beaker to this one. It has the same dimensions, the same colour scheme and includes the same motifs and decoration, and it is possible that the beakers were a pair or were both part of the same set.

NOTE ON THE PROVENANCE

Kouchakji Frères were important dealers in the late 19th and early 20th century. They specialized in Syrian, Alexandrian, Roman and Arabic antiquities and had premises in Aleppo, Paris and New York. Many important pieces passed through their hands, including the famous Antioch Chalice, linked at one time with the Holy Grail and now in the Metropolitan Museum of Art, New York. Clients of the gallery included, among others, Louisine Havemeyer (1855–1929), Charles Freer Lang (1854–1919) and Thomas B. Clarke (1848–1931).

The Kouchakji enjoyed a very good reputation: in an article defending the authenticity of the Antioch Chalice in *The Annual of the American Schools of Oriental Research* (vol. 5, 1923–24, pp. iii + 1–22), the author presents the Kouchakji Frères' "high reputation" as one of the primary pieces of evidence. The catalogue from an exhibition of their glass collection in 1916, written by G.A. Eisen, stated that the collection was "one of the most remarkable in existence and rivals that of the great museums of Europe".

In 1929, Fahim Joseph Kouchakji (1886–1976, son of one of the original brothers) purchased all the firm's shares and became the sole proprietor. Works of art from Kouchakji Frères sold at auction via the American Art Galleries sale in 1912, 1918, 1920, 1927 (in which this piece was included) and 1928.

24

UMAYYAD CAPITAL

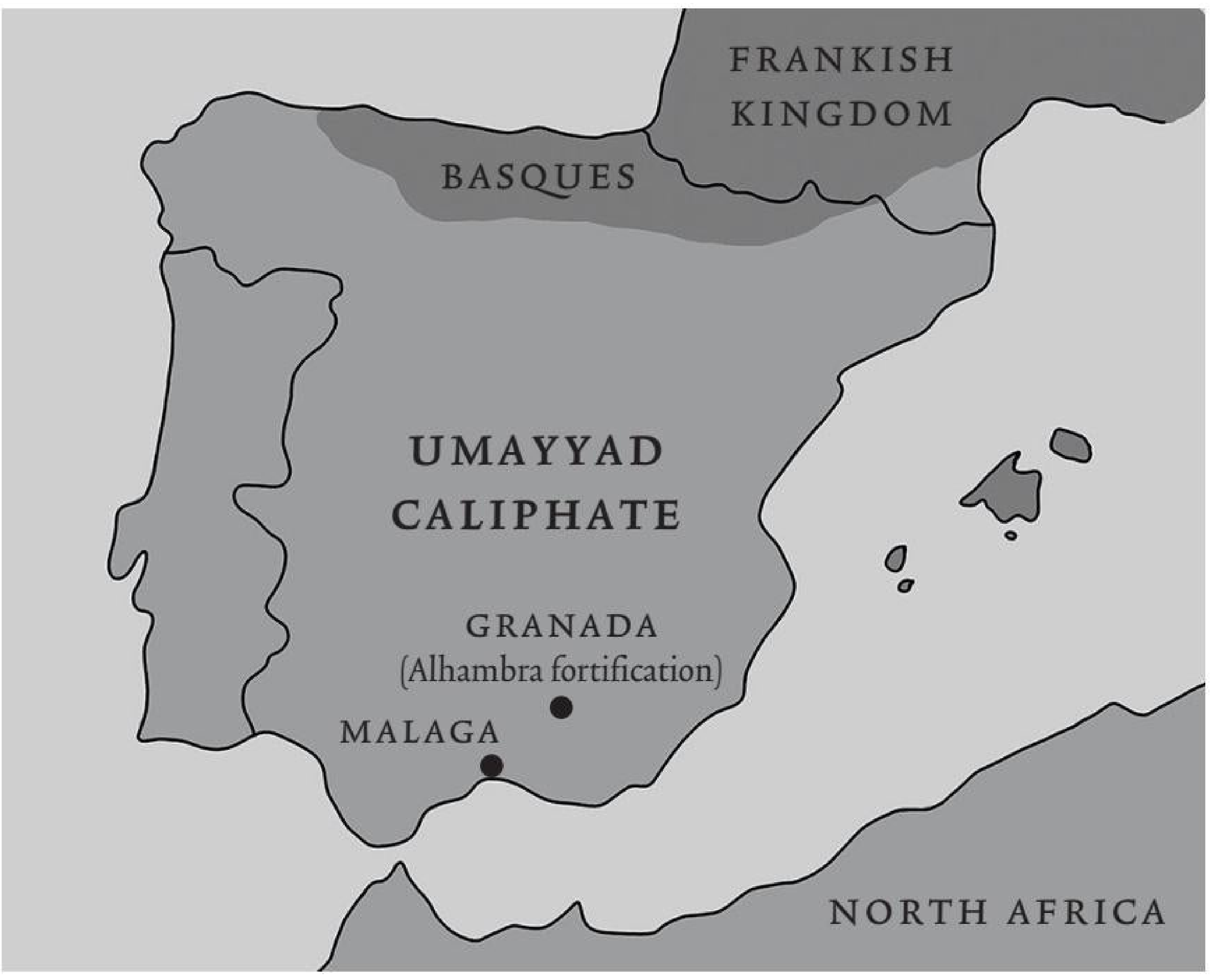
Spain, 10th–11th century AD
Green limestone, H: 29 cm, Diam (base): 16 cm, Diam (max): 25 cm

PROVENANCE

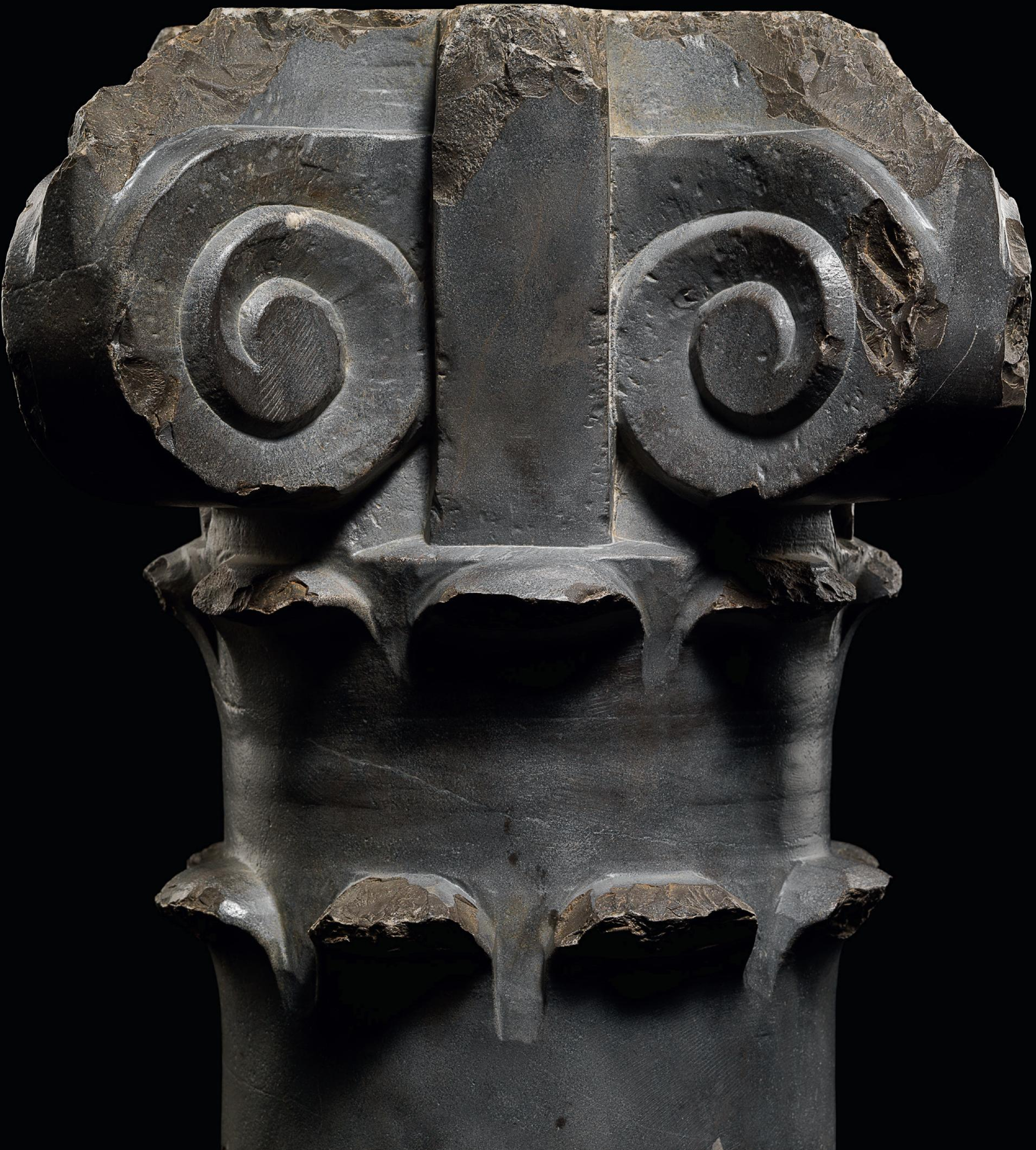
Previously in the Private Collection of Mariano Contreras Granja (23 July 1853–28 December 1912),
architect and director of conservation at the Alhambra
Thence by descent to his daughter Elena Granja
Thence by descent to her daughter Christina Gómez Contreras
Thence by descent (accompanied by Spanish export license)
ALR: S00213851

CONDITION

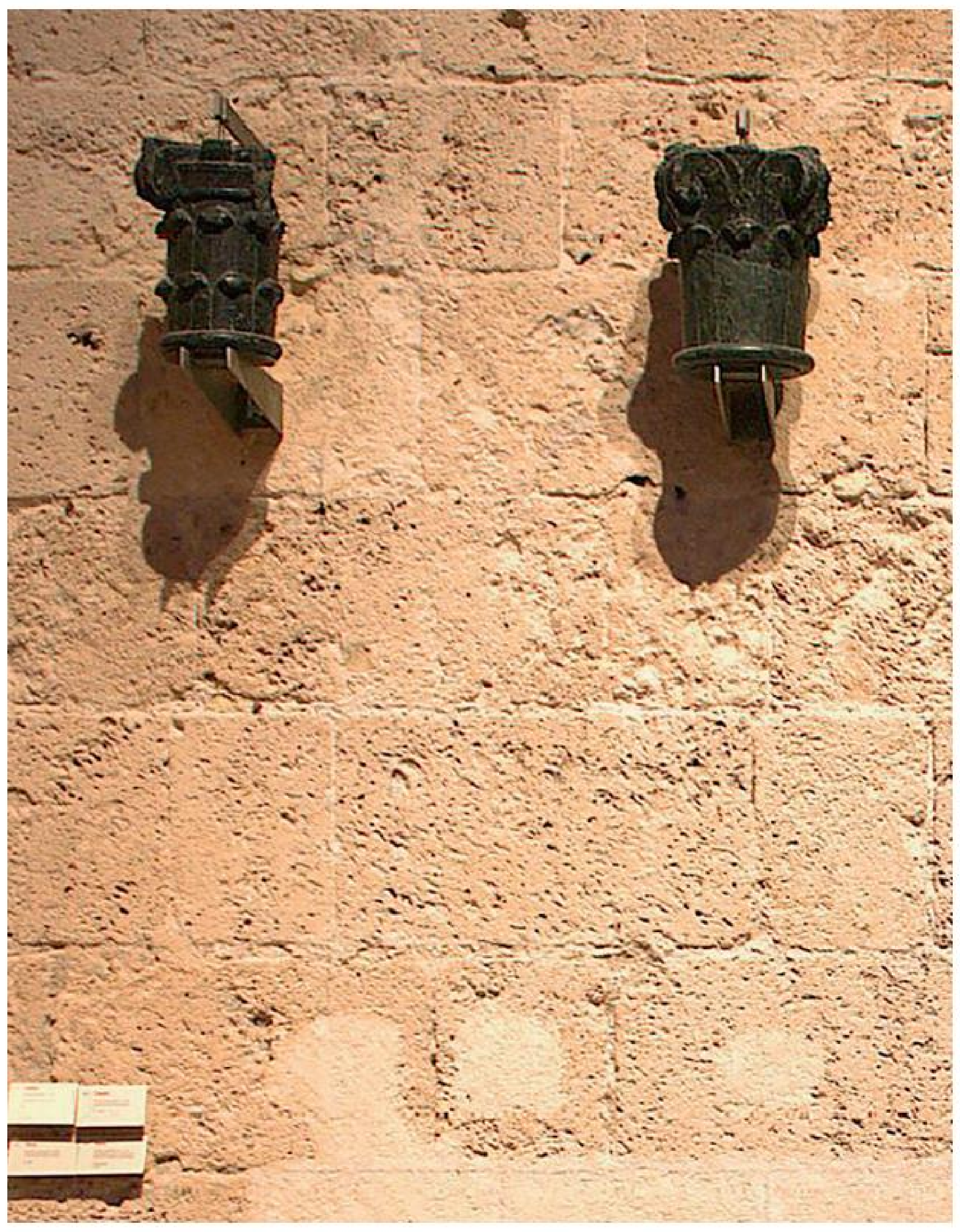
Some damage to the outer parts of the volutes, as well as the upper part of the band separating them. The outer edges of the carved foliage damaged. A scratch curling round most of the shaft.


FRANKISH KINGDOM
BASQUES
UMAYYAD CALIPHATE
GRANADA
(Alhambra fortification)
MALAGA
NORTH AFRICA

Iberian Map



Great Mosque of Córdoba, with similar capitals



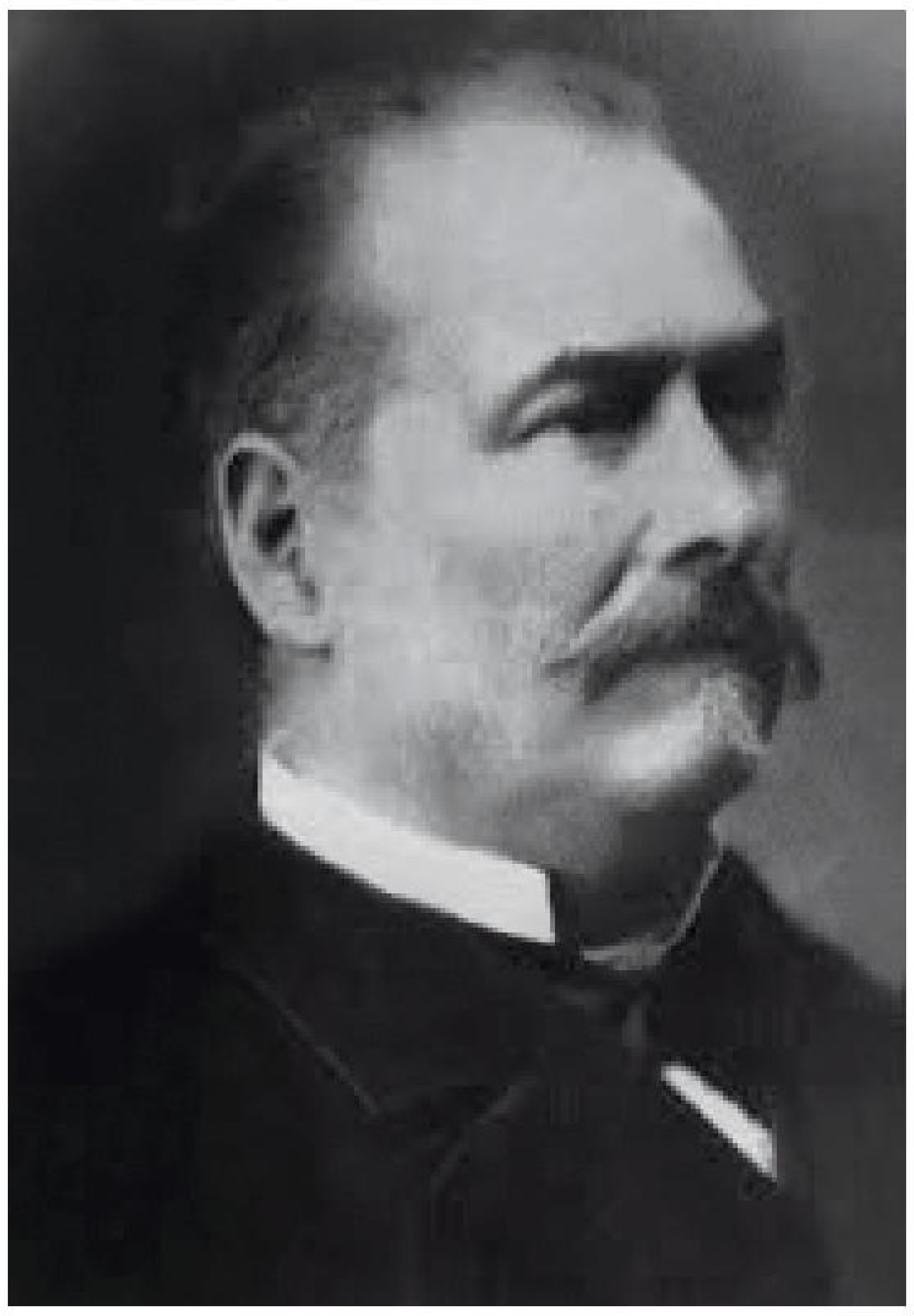
From the Alhambra Museum, showing similar capitals. Of particular interest is the lefthand capital

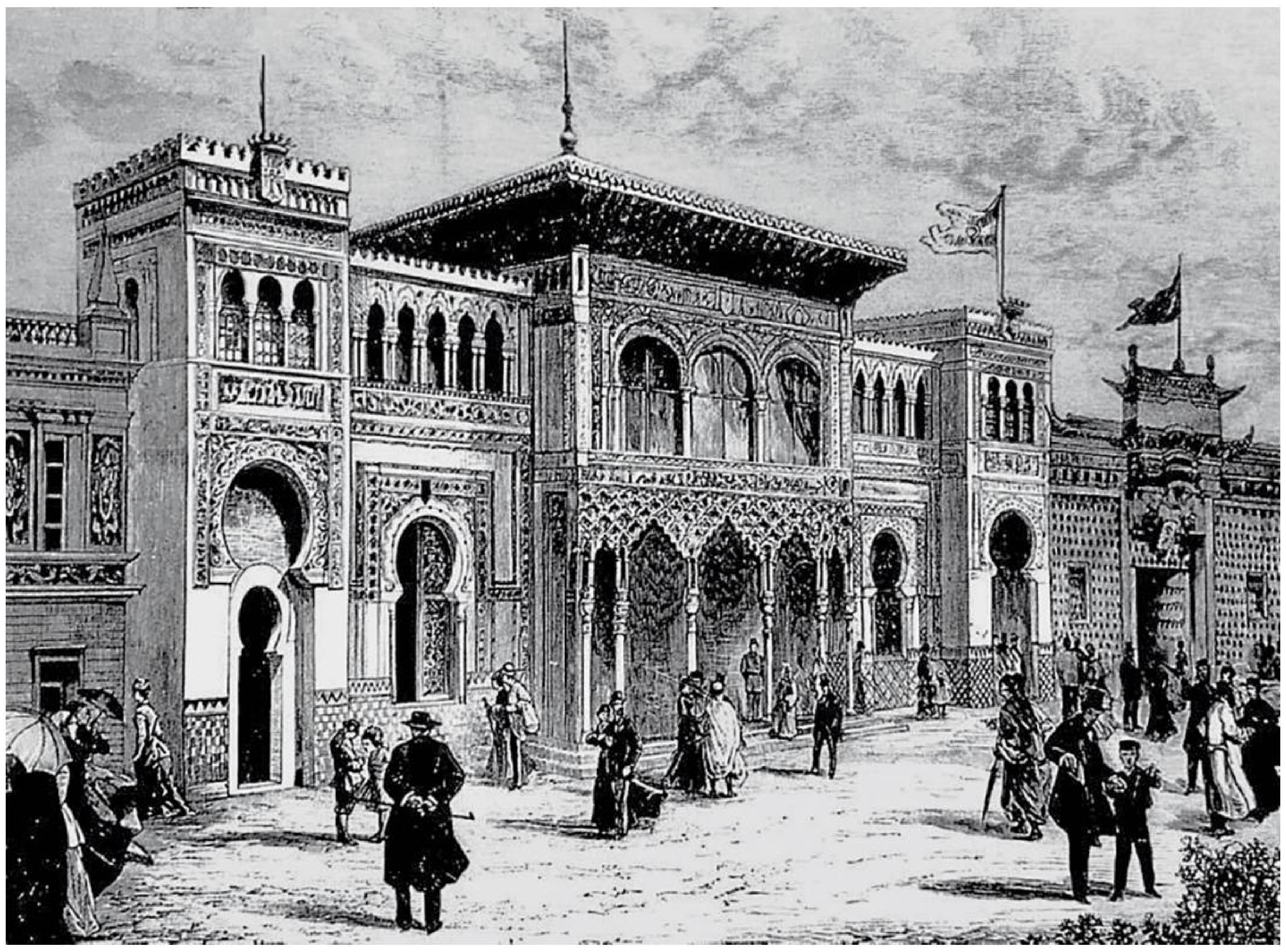
Exquisitely carved and finely polished in green limestone. In the form of a cylindrical shaft surmounted by a protruding rectangular section, creating a T-shaped profile. The lower body is decorated with two tiers of carved foliage, representing acanthus leaves, and the upper body's four corners are designed as protruding, curling articulated scrolls, with a vertical rectangular panel between. The surface of the limestone has been polished smooth.

Its style is based on classic Corinthian capitals, but simplified, without their characteristic complex openwork. This type of reduced classical style is present in Visigothic Spanish architecture, as well as in Umayyad and Mozarabic architecture and later Almohad styles. Roman columns and capitals were incorporated into Spanish architectural planning after the Muslim conquest, and column capitals made in Spain soon after were originally similar in form and decoration. This incorporation of Roman spolia and style could be seen as an attempt at establishing Caliphal legitimacy through a continuation of architectural forms, and was part of the revival and promotion of Classical antiquity practised by the Umayyad caliphate and their early successors in al-Andalus.

Ornate capitals such as this would have decorated a grand mosque or wealthy private residence, and very similar ones are still extant in several parts of the Great Mosque of Córdoba, flanking the mosaic mihrab and nearby, dating to the 10th century, where Roman columns and capitals are also present. Other, slightly later, similar examples are found in the Alhambra Museum, belonging to the Almohad dynasty, a Berber dynasty who took power after the Almoravids in the 12th century and were very indebted both to Almoravid but particularly to Umayyad artistic traditions.

The dating of the current capital to the 10th or 11th century places the capital as belonging to the Caliphate of Córdoba, a period of great Umayyad prosperity and cultural expansion in Iberia after the dynasty had been ousted from Damascus by the Abbasids. The age is characterized by complex and ornate building projects which include the Great Mosque of Córdoba and the palace-city complex of Madinat al-Zahra, outside Córdoba. This power and influence are echoed here, in the confident lines of the volutes.


Mariano Contreras Granja (1853–1912)


Paris Exposition Universelle 1878

NOTES ON THE PROVENANCE

Mariano Contreras Granja (1853–1912), third in a family of important restorers of the Alhambra Palace, was a man entirely immersed in the history and understanding of the architectural traditions of Muslim Spain. In 1821 an earthquake damaged the Alhambra and an extensive repair programme was planned by the architect José Contreras and endowed by Ferdinand VII in 1830. After the death of Contreras in 1847, his son Rafael Contreras Muñoz took over his work, continuing it for almost four decades, until he passed the work to his son, Mariano Contreras Granja.

Mariano thus comes from a dynasty intimately linked with the finest Umayyad architecture in the world, having been brought up surrounded by it. He trained first in an arabesque casting workshop, whence some of his work was included in the 1878 Paris Exposition Universelle, where he obtained a Gold Medal. He then trained as an architect in Madrid and was appointed assistant architect in conservation of the Alhambra shortly after graduating, being made director of its conservation on 18 April 1890, on his father's death, at the proposal of the Monuments Commission, who took into account his "profound knowledge in Arab art". That this capital comes from his private collection is testament to its quality and historical interest.

25

EARTHENWARE STORAGE JAR WITH A TURQUOISE GLAZE

Iran or Iraq, Umayyad, 8th century AD
Clay, H: c. 62 cm

PUBLISHED

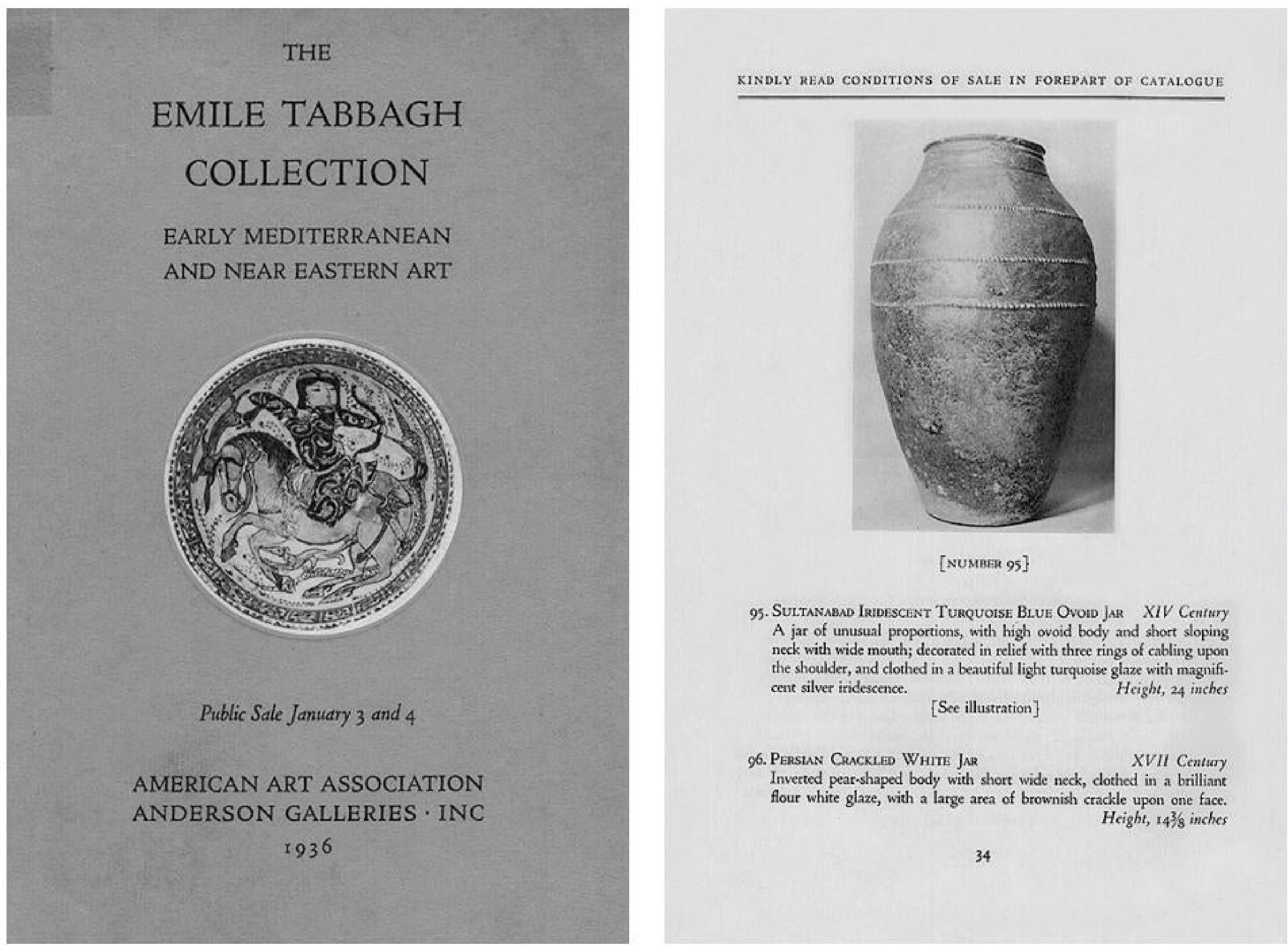
The Emile Tabbagh Collection, Early Mediterranean and Near Eastern Art, Anderson Galleries, New York, 3–4 January 1936, lot 95

PROVENANCE

Previously in the Private Collection of Émile Tabbagh (1879–1933), Paris and New York, prior to 1933
Sold at: *The Emile Tabbagh Collection, Early Mediterranean and Near Eastern Art*, Anderson Galleries, New York, 3–4 January 1936, lot 95
Private Collection of Paul W. Doll (1926-2020), USA, most likely acquired at some point between the 1940s and 1960s
ALR: S00205483

CONDITION

Minor rim chips and edge wear, small abrasions to relief decoration and scratches; otherwise intact.



THE
EMILE TABBAGH
COLLECTION
EARLY MEDITERRANEAN
AND NEAR EASTERN ART

Public Sale January 3 and 4

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
1936

KINDLY READ CONDITIONS OF SALE IN FOREPART OF CATALOGUE

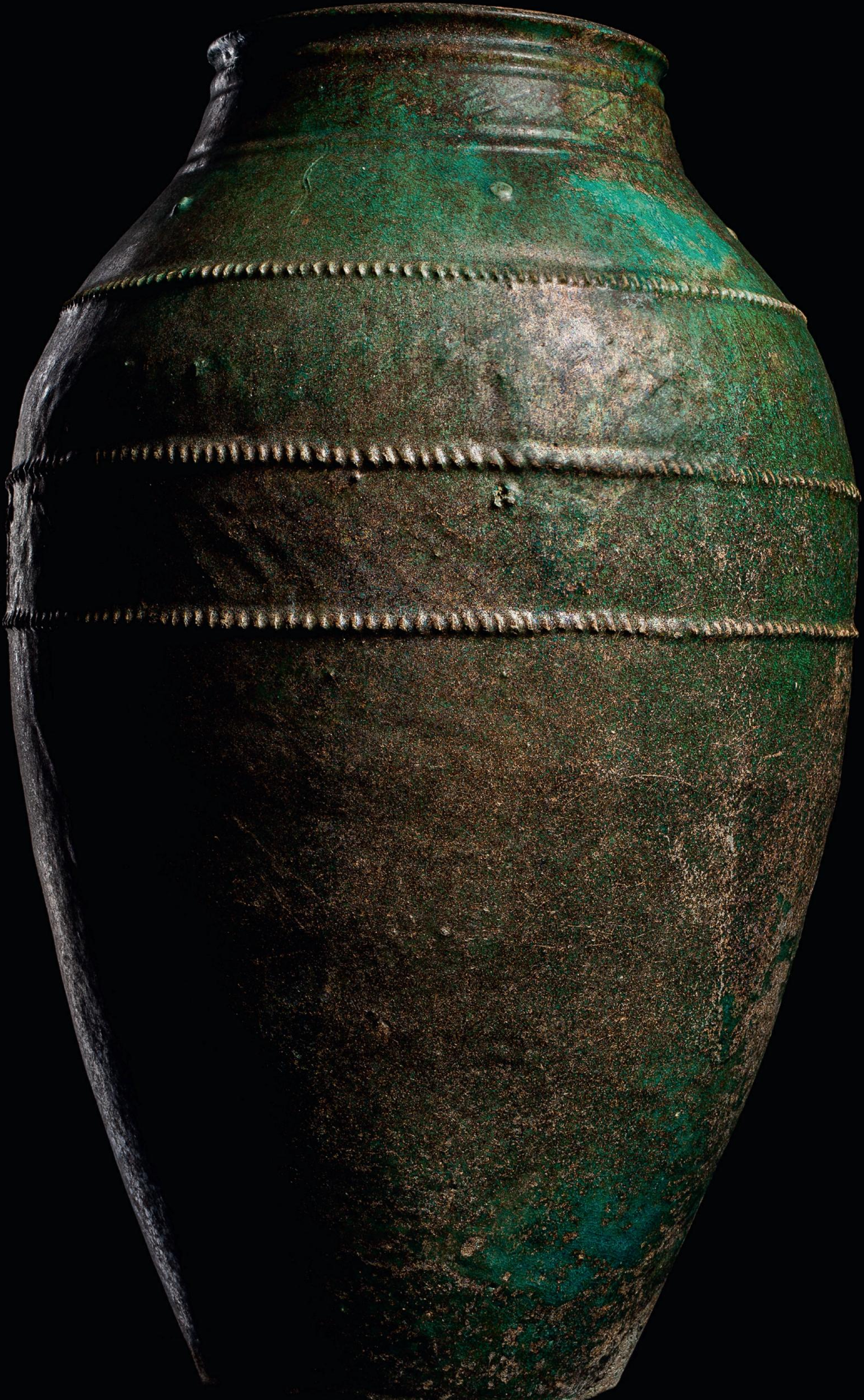
[NUMBER 95]

95. SULTANABAD IRIDESCENT TURQUOISE BLUE OVOID JAR *XIV Century*
A jar of unusual proportions, with high ovoid body and short sloping neck with wide mouth; decorated in relief with three rings of cabling upon the shoulder, and clothed in a beautiful light turquoise glaze with magnificent silver iridescence. *Height, 24 inches*
[See illustration]

96. PERSIAN CRACKLED WHITE JAR *XVII Century*
Inverted pear-shaped body with short wide neck, clothed in a brilliant flour white glaze, with a large area of brownish crackle upon one face. *Height, 14⅜ inches*

34

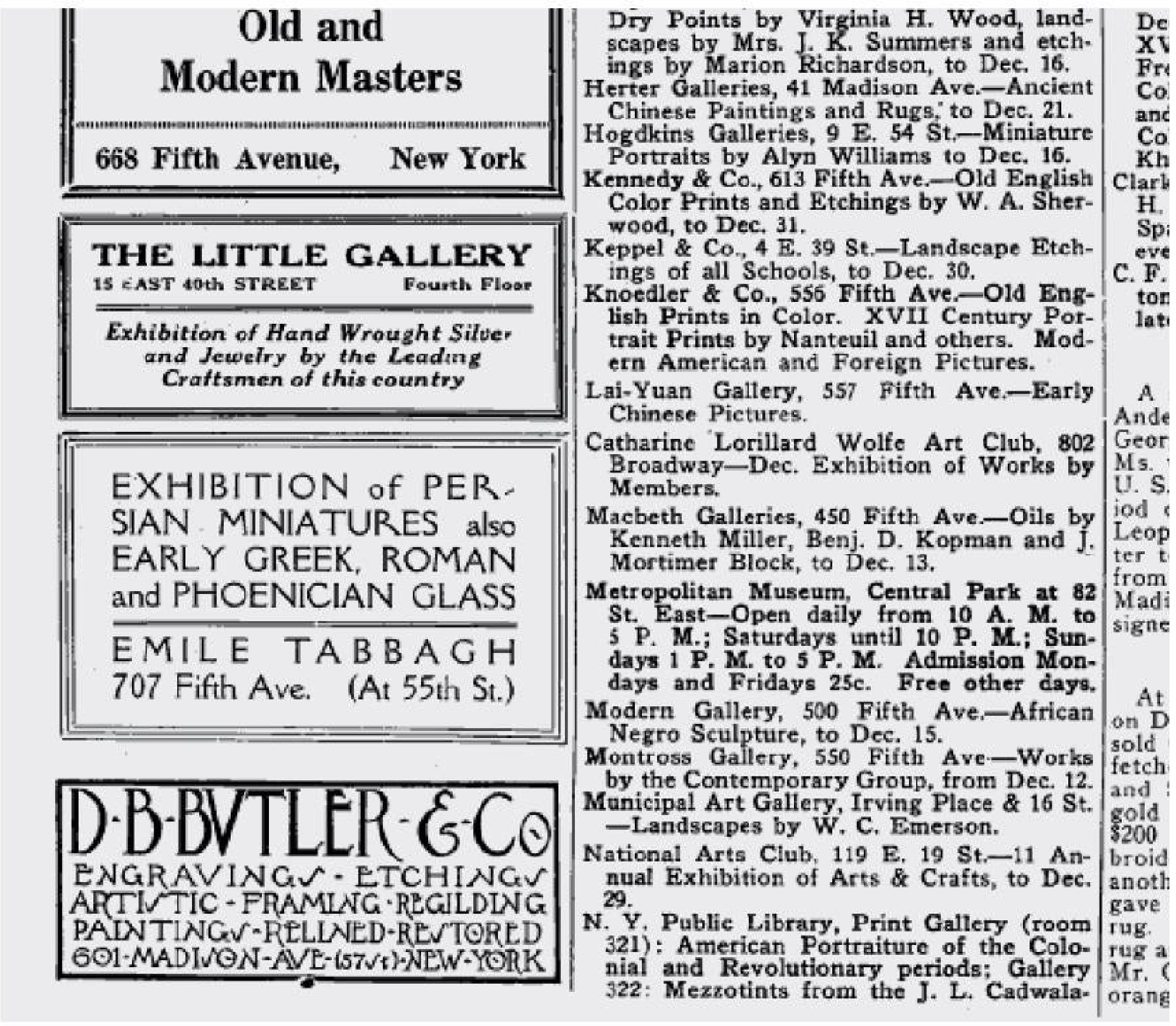
1936



The early Islamic period began in the 7th century AD with the consolidation of power by Muhammad in Arabia, and the subsequent Arab expansion into the vacuum of power caused by the collapse of the Persian Empire and the exhaustion of the Byzantine Empire. The spread of Islam was almost immediately carried beyond the borders of the Arabian Peninsula by Muhammad's successors (the Caliphs) after his death in 632. The Caliph (Khalifa) commanded the loyalty of the Muslim tribes of Arabia, and within a decade of Muhammad's death Arabian armies had successfully invaded Syria, Palestine, Lebanon, Jazira (the area encompassing the Euphrates and Tigris river basins in Iraq), Armenia and Egypt. The Byzantines were ejected, and large swathes of North Africa and Persia subsequently fell to the Arabs. This expansion was not without its difficulties, costs and compromises, and the Caliphate had to maintain a large military force to contain various rebellions. Internally, the caliphate was not stable, with divided loyalties creating various factions in the ruling classes. Civil war broke out in 656 between those who supported the current caliph, and those who supported Mu'awiya, governor of Syria. After months of siege warfare, attempts at arbitration, assassinations and general chaos, Mu'awiya was eventually named head of state. Thus began the reign of the first great Muslim dynasty, the Umayyads.

Vessels and fragments of such have been found in a number of early Islamic sites, including Samarra, Susa, Rosen-Ayalon, Hira, al-Mina Nishapur and Tarsus. The idea of monochrome, usually green, glazed moulded pottery jars like this one are among the oldest known from the Islamic period.

The form and style draw inspiration from Sasanian and Parthian prototypes. The simple but unique decoration of dotted bands is a feature of earthenware of the period. Sometimes these vessels are decorated with incising and applied ornaments. One of the finest examples in a different form, but in the same genre, is the slightly later green glazed dish in the Khalili collection. Despite their beauty these wares were used for practical purposes such as the storage and transportation of liquids and grains. The colour was created from copper and iron oxides mixed in an alkaline glaze. This was applied on top of a fine white paste so that the reddish surface of the clay would not show through. The shapes of the vessels reveal a reliance on Greek and Mesopotamian forms – although it is not easy to separate these two traditions as the eastern Greeks had themselves borrowed ideas from the Mesopotamians. It has also been suggested that in their colour and form there is some attempt to imitate metallic vessels, which



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Dry Points by Virginia H. Wood, landscapes by Mrs. J. K. Summers and etchings by Marion Richardson, to Dec. 16.

Herter Galleries, 41 Madison Ave.—Ancient Chinese Paintings and Rugs, to Dec. 21.

Hogdkins Galleries, 9 E. 54 St.—Miniature Portraits by Alyn Williams to Dec. 16.

Kennedy & Co., 613 Fifth Ave.—Old English Color Prints and Etchings by W. A. Sherwood, to Dec. 31.

Keppel & Co., 4 E. 39 St.—Landscape Etchings of all Schools, to Dec. 30.

Knoedler & Co., 556 Fifth Ave.—Old English Prints in Color. XVII Century Portrait Prints by Nanteuil and others. Modern American and Foreign Pictures.

Lai-Yuan Gallery, 557 Fifth Ave.—Early Chinese Pictures.

Catharine Lorillard Wolfe Art Club, 802 Broadway—Dec. Exhibition of Works by Members.

Macbeth Galleries, 450 Fifth Ave.—Oils by Kenneth Miller, Benj. D. Kopman and J. Mortimer Block, to Dec. 13.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Modern Gallery, 500 Fifth Ave.—African Negro Sculpture, to Dec. 15.

Montross Gallery, 550 Fifth Ave—Works by the Contemporary Group, from Dec. 12.

Municipal Art Gallery, Irving Place & 16 St.—Landscapes by W. C. Emerson.

National Arts Club, 119 E. 19 St.—11 Annual Exhibition of Arts & Crafts, to Dec. 29.

N. Y. Public Library, Print Gallery (room 321): American Portraiture of the Colonial and Revolutionary periods; Gallery 322: Mezzotints from the J. L. Cadwala-

Tabbagh advertisement in the *American Art News*, 1916

were undoubtedly more expensive. The green glaze has been likened to the patina that bronze acquires over time and some of the decorative elements have been compared to twisted metal.

NOTE ON THE PROVENANCE

Émile Tabbagh (1879–1933) was an antiquities dealer based in Paris and New York. He seems to have worked originally with his brother George in a gallery called the Tabbagh Frères in Paris, before moving by himself to New York around 1910 and operating under the Tabbagh Frères name before eponymously renaming his gallery. An article celebrating his arrival from Paris in the American *Art News* dates to November 1910, and described the importance of the collections he brought with him, noting "these should from their excellence and interest, make better known the Arts Muselman which have not as yet received the public tribute which are their due". Correspondence mentioning a Jamil Tabah and his brother Jorji Tabah (Émile and George Tabbagh) survives from Raqqa in 1899, showing them purchasing excavated ceramics to sell on (Ay in Yoltar-Yildirim, 'Raqqa: The Forgotten Excavation of an Islamic Site in Syria by the Ottoman Imperial Museum in the Early Twentieth Century', *Muqarnas*, vol. 30 (2013), pp. 73–93).

Paul W. Doll (1926-2020) was a connoisseur of medieval and Renaissance sculpture. A prominent New York stockbroker in the 1970s, he retired from society and retreated to the solitude of the Appalachians of North Carolina for the majority of his life, taking his extensive museum-quality art collection with him.

26

TRICERATOPS SKULL – 'TRICERATOPS PRORSUS'

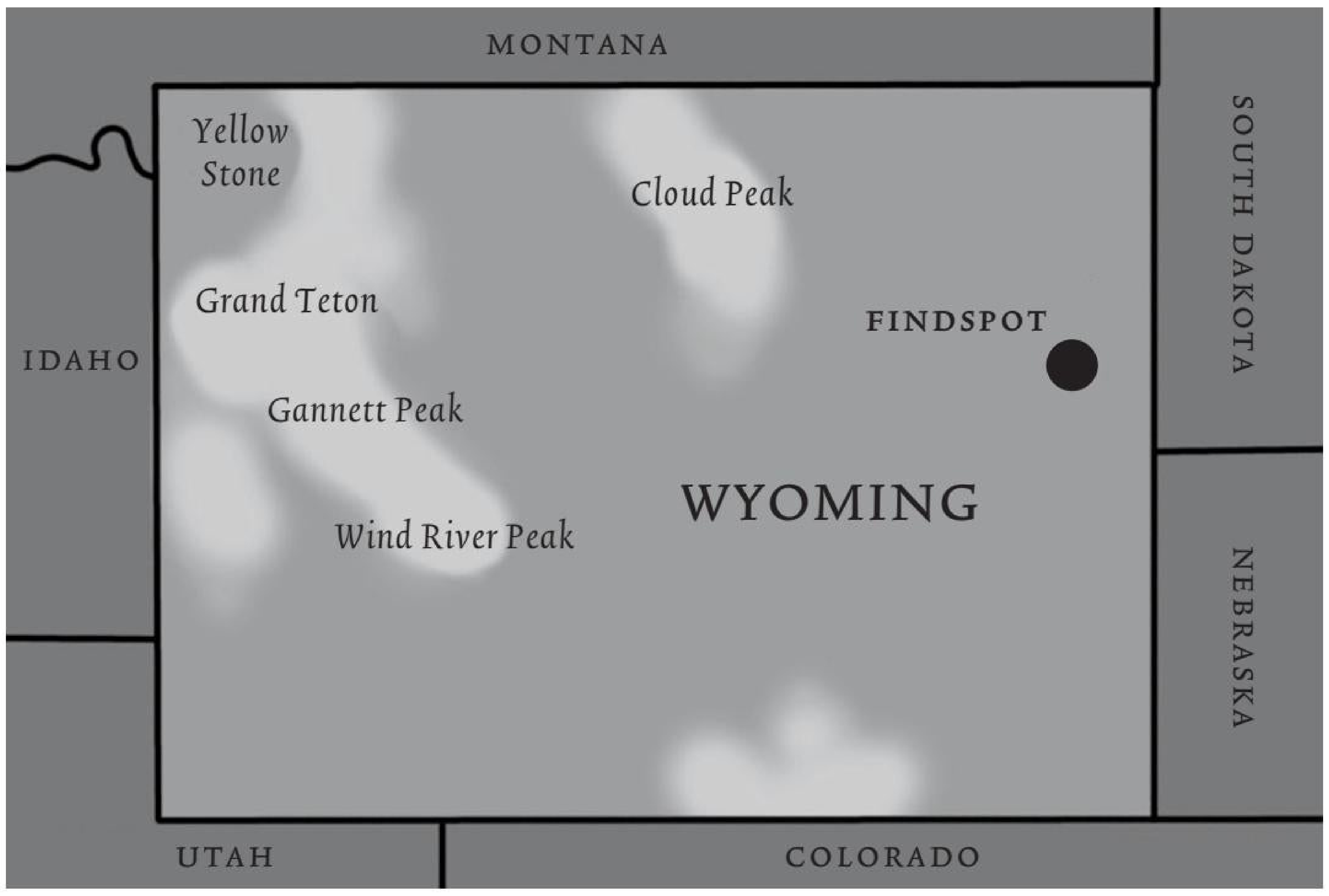
Maastrichtian, Late Cretaceous Period (68-66 million years ago)
Discovered: Lance Creek Formation, Wyoming, USA
Length of skull: 218 cm; on stand: 170 × 115 × 150 cm

PROVENANCE

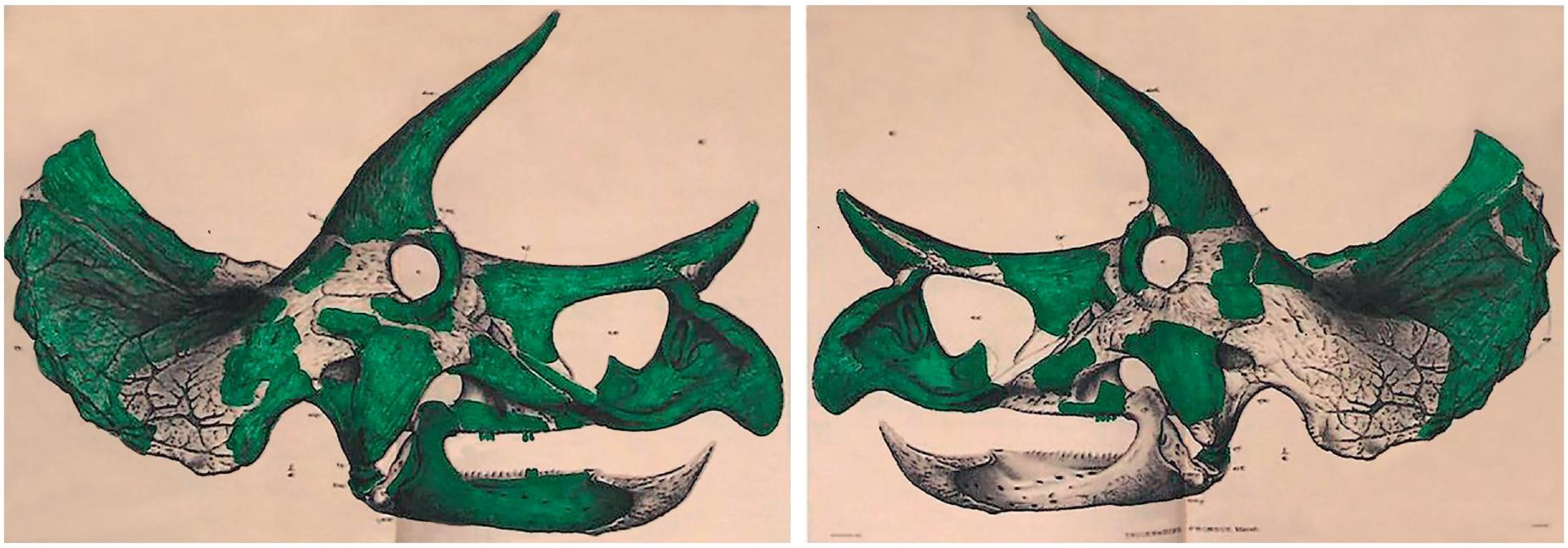
Discovered on private land, Weston County Wyoming in November 2019
(accompanied by prosperity lease agreement and certification of origin)
ALR: S00213668

CONDITION

Very complete for its type and size. Please see bone map on page 135 for more detailed information.


MONTANA
Yellow Stone
Cloud Peak
SOUTH DAKOTA
Grand Teton
FINDSPOT
IDAHO
Gannett Peak
WYOMING
Wind River Peak
NEBRASKA
UTAH
COLORADO

Map of Wyoming, USA



Bone map of the Triceratops skull. Areas shaded green indicate original fossil

An extraordinarily complete skull of a mature Triceratops prorsus, one of the two species of Triceratops known to have roamed the plains of what is now North America around 68-66 million years ago. It was the most numerous of the horned cretaceous dinosaurs as well as the largest ceratopsian, and one of the last to become extinct in the mass extinction event approximately 66 million years ago.

One of most famous species of dinosaur, its flaring bony frill, pointed beak and three-horned head make the Triceratops instantly recognizable. Today two species of Triceratops are accepted: the earlier T. horridus, which is characterized by a smaller nose horn and long beak, and the later T. prorsus, with its longer nose horn and shorter beak, of which this skull is a fine example.

The first specimen of Triceratops found was a pair of horns discovered in 1887 in Colorado and initially mistaken for a Pliocene bison. American palaeontologist Othniel Charles Marsh realised the mistake and catalogued the two species of horridus and prorsus in 1889 and 1890 respectively. The first mounted skeleton was displayed by the Smithsonian in 1905 (and is still on display).

A herbivore, the Triceratops grazed on the plentiful low-lying plants of its lush habitat. Its menacing horns were largely for protection, as Triceratops lived contemporaneously with Tyrannosaurus rex and, as the largest herbivore, most likely made up the majority of its prey. Many skulls found have been damaged in what appear to be predator attacks, and examples have even been found with Tyrannosaur tooth marks and new growth after breakage.

Its head was up to one third the length of its body, and is the largest known skull of any land animal. The flaring frill, one of the most recognizably idiosyncratic features of the Triceratops, was ostensibly for protection, although studies have shown it may have originally been brightly coloured and therefore functions as diverse as mating rituals, helping to identify one another, and even to regulate body temperature have been postulated.